

The Reliquary

&

Illustrated Archæologist.

OCTOBER, 1905.

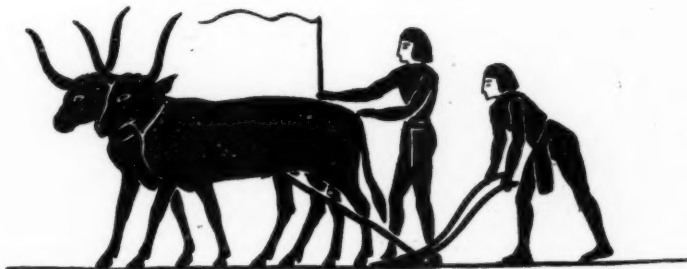


Fig. 1.—Ancient Egyptians Ploughing.

Glimpses of Ancient Agriculture and its Survivals To-day.

AGRICULTURE, as the most ancient and important of the arts and crafts of man, is always of interest to him, not only for its value in the present, but also for its methods in the past.

As it is the most ancient, so it is the most conservative of the useful arts, and the utilisation of steam power has not worked the same extraordinary changes such as have resulted in other industries from its adoption. Extensively as the steam plough and thresher, and various other ingenious American implements are used, and such artificial stimulants to the soil applied as the synthetic manures, we cannot but recognise that, in the main,

old methods and older implements are by no means superseded. The PLOUGH, however different from the original form invented—as the ancients say—by Triptolemus, King of Eleusis, is still in its essentials the same implement as that which Cincinnatus twice relinquished with regret at his country's call five hundred years before the birth of Christ. Though the hum of the threshing machine is heard on almost every farm, the flail, such as David saw in use on the homestead of Ornan the Jebusite, has not yet ceased to sound on the threshing-floors of England. It is interesting to consider the forms, various yet based on the same principle, which the plough has taken while remaining essentially the same.

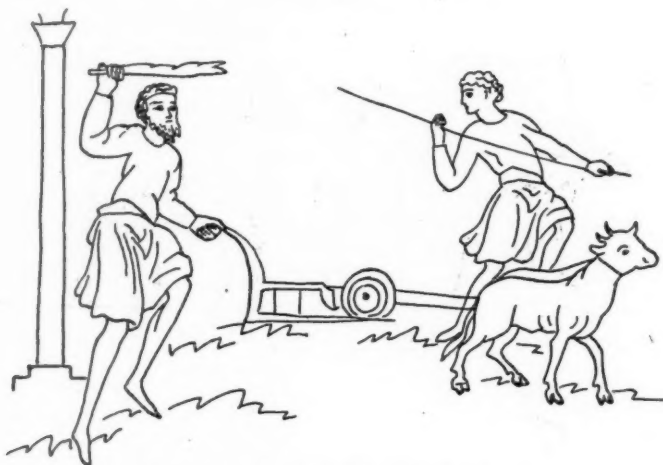


Fig. 2.—Ploughing, from Caedmon's *Paraphrase*.

Doubtless the first plough was made of nothing more than the boughs of a tree advantageously, though adventitiously, adapted to form beam, share and coulter, and handle, as it were, in one piece. Among the Greeks, Demeter, goddess of the fruitful earth and agriculture, Ceres among the Romans, were represented on their coins with, *inter alia*, a plough, an implement, as there depicted, quite evidently fashioned from a natural arrangement of the boughs of a tree. With the Egyptians the plough, as seen in their art (fig. 1), had, even at that early date, attained an evidently more artificial stage, and appears as an implement of light draught, with handles of a graceful double curve. Later on in the ages, the Romans developed their plough to a form which included all

the modern parts—wheels, earth-board, share, and coulter. A primitive plough, to be used by hand, had a share shaped like the ace of spades fixed to a light curved beam, whose bifurcated end was crossed by a bar, the extremities of which were grasped by the ploughman's hands, while the weight of his body was brought to bear upon its centre. Ancient as is this form, it is practically identical with the "breast-plough" of to-day, chiefly used for cutting turf.

Ploughs and ploughing are represented in a large number of instances in a variety of illuminated mediæval manuscripts and in the wood-cuts of early printed books, examples of which are here

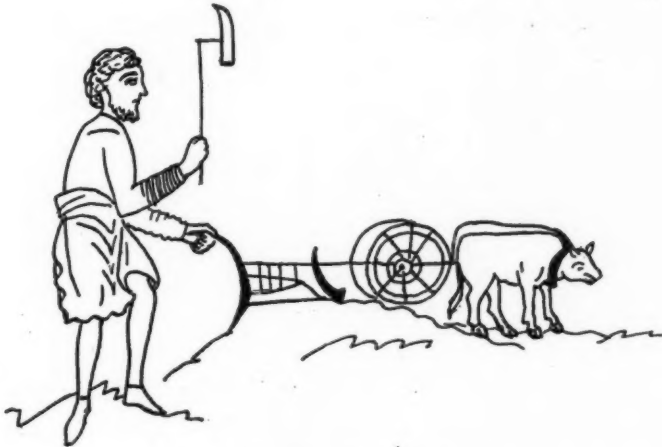


Fig. 3.—Ploughing, from Caedmon's *Paraphrase*.

adduced. In one, from Caedmon's *Paraphrase*, Tubal Cain is seen ploughing with two oxen (fig. 3); another depicts Noah, emerged from the ark, engaged in the same occupation (fig. 2).

Until the nineteenth century ploughs were made almost entirely of wood, the only metal parts being the coulter and the share, and even these were occasionally of wood, as in an instance to be shown. The low money value attached to a mediæval plough would suggest that it was made of a cheap material, as wood was in the Middle Ages; an opinion enforced by the large number in use on a rural manor. The *Liber Niger* of Peterborough affords instances of this, for in Kettering are enumerated forty-two villeins having twenty-two ploughs—*isti xl homines habent xxii carrucas*

unde operantur ; while in demesne—or, as we should say to-day, on the home farm—there were four more ploughs : a very large total for a manor or estate of ten hides, or 1,200 acres more or less.

The average value of a mediæval plough appears to have been seven or eight pence. For instance, in the valuation of the goods of a fugitive felon, his plough and two harrows were priced at two shillings. The account roll of the steward of Flaunchford Manor, near Reigate, records *For making a new Plow out of the lord's timber, 6d.* A very tangible piece of evidence that ploughs continued till a late date to be made of wood is afforded by a curious specimen of an implement of that kind still preserved in the museum of the Sussex Archæological Society at Lewes (fig. 4). There the visitor may see a large plough, 12 ft. long, made entirely of wood

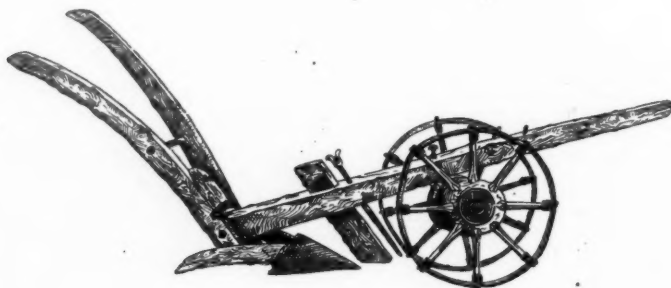


Fig. 4.—Old Sussex Plough.

with the exception of the narrow hoops of iron round the wheels and the casing of the share, the body of which is made of wood. Even the coulter, in theory a cutting instrument, is wooden. Yet this primitive but massive implement was in use within the last two or three generations. Alongside it may also be seen a great hay or corn rake, made of a beam of wood in which is set a long row of iron teeth. It has two wooden handles by which it was dragged along, apparently by human labour, since there are no attachments for harness.

As the plough is, perhaps, the most ancient of agricultural implements, so is the ox the most ancient animal of agricultural employment subdued by man to his purposes. And it is with the plough that the ox has been the longest and most intimately associated in labour. Assyrian and Egyptian art and Hebrew literature all afford abundant witness to the

employment of the ox in agriculture, and so it continued to be throughout the ages, until in comparatively modern times the horse has largely superseded the ancient beast of the plough and the wain. Yet in a few localities, particularly in Sussex, the picturesque sight may still be seen of the great black oxen at work in the field or on the road (fig. 5); for they are patient beasts, cheaper to keep, and hardier than horses, and the average of a year's work of a team of oxen is said to give an advantage of ten pounds sterling over one of horses.

The full team of oxen consists of eight beasts, a yoke being composed of two. From the large number of ploughs on a medi-



Fig. 5.—Modern Ox Team, Sussex.

æval manor it might be supposed that a proportionate stock of oxen was maintained to work them, but this was by no means the case, and frequently only four or six oxen were kept to two or more ploughs. In Domesday countless numbers of instances are recorded where less than the full plough team was kept, as at Bexhill, where we read *There Osbern has five oxen in a plough*. Further, one team might work several ploughs at different times; and it appears to me from a study of many documents that the "un-free" tenants had the use of the lord's oxen to draw their own ploughs. Thus, in the *Liber Niger* of Peterborough, in all its descriptions of the twenty-eight manors, the villeins' ploughs are always enumerated, but (except in one case) no oxen; while on the

other hand, in speaking of the number of ploughs in the demesne or home farm the oxen are also counted. The sole exception referred to in which the villein's possession of oxen is mentioned—*unus eorum habet duos boves unde facit illis servitium*—is evidently recorded as being worthy of note by its very rarity.

Yet the total number of oxen employed in agriculture was very great in this country during the Middle Ages. In an inventory of the "Oxen for the Ploughs" in the manor of Glastonbury in the thirteenth century, they total the large number of 892, "which makes $111\frac{1}{2}$ ploughs in all," while horses amounted to but twenty. About the same time the bishopric of Chichester had "150 oxen for the ploughs" and only "10 horses for the ploughs."

Oxen at work to-day afford a more perfect picture of the past



Fig. 6.—Ox Yoke.

than is presented by any other aspect of agriculture. Their yokes and other harness appear identical with those used in former times, and the heaviness of the former seems to explain in some degree the slowness of that peculiar swinging gait that oxen exhibit when moving down the furrows, for these great beams of wood and clanking iron chains can hardly have conducted to activity of movement. The average length of a yoke is 5 ft., with a thickness of 4 ins. and a depth of 6 ins.; the collars passing round the oxen's necks and through the yokes, appearing the lightest parts of a clumsy apparatus, being oval hoops of ash wood about $1\frac{1}{2}$ ins. thick (fig. 6). The shoes which are affixed to the divided hoofs of the ox are neat little contrivances, somewhat in the shape of the punctuation point, the comma. It is stated by some that they were only fixed to the fore feet, but an old Southdown blacksmith who has made many hundreds (and could make quite a fabulous number within

an hour) says they were applied to all the feet (fig. 7). The ox-bells which formerly were attached to the yokes are among those unconsidered trifles which are hardly met with nowadays except among lumber. One of several in my possession was found in the ruins of the tower of Ringmer Church, which fell at some period between the fifteenth and seventeenth centuries, and its presence may be accounted for by supposing a waggon-team of oxen—almost the sole draught beast at that period hereabouts—to have been employed to remove the stones of the fallen tower, during which operation the bell may have become detached by some means from the yoke or harness of the beast and lost or left amongst the *débris*.

The FLAIL, an implement no less ancient than the plough, is fast

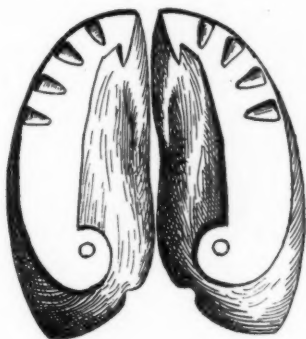


Fig. 7.—Ox Shoes.

falling into desuetude, and in a generation or two will hardly be seen outside a museum. It is a tool composed of two smooth round sticks or rods attached loosely to one another at one end. To allow of a free movement, somewhat on the principle of the ball and socket joint, the head of one of these rods revolves at the attached end, where a soft but strong leather ligament completes the joint or hinge. Judging from mediæval drawings, the flail of the Middle Ages differed in no respect from that in use to-day, but that it was perhaps somewhat longer. Such a tool doubtless did David, King and Psalmist, see that day he visited the threshing-floor of Ornan the Jebusite, and such a one would he see to-day had he vacation to visit a few farms in England. The specimen here represented (figs. 8 and 9) I drew from one still in use at Heighton, the Heggiston of antiquity, in the Down land, near Newhaven.

Complementary to threshing is winnowing, a less laborious work, and consequently one in which women were wont to participate. In the Peterborough documents we find record of their work, as for instance at Glingtona and at Caster, where, it is said, eight cattlemen held ten acres of land each, for which they paid sixteen fowls and eight loaves at Christmas, and in addition their wives winnowed the corn of the demesne whenever the reeve ordered—*et uxores eorum ventant bladum curiæ quando præpositus præcipiet*. Three hundred years later this practice was advocated by Fitzherbert (by some supposed to be the celebrated judge of Henry

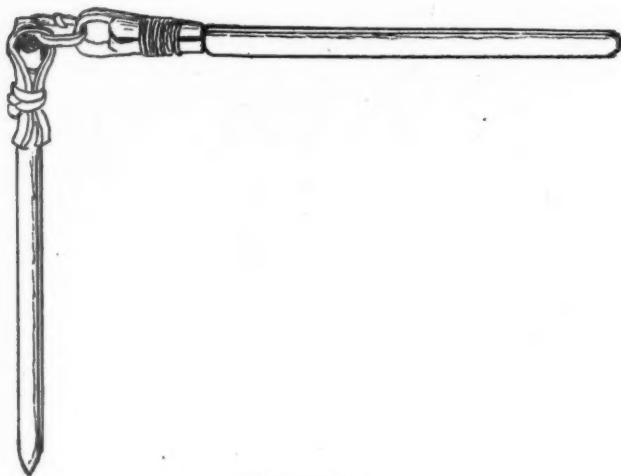


Fig. 8.—Flail.

VIII.'s reign) in his *Book of Husbandry*, where he says, "It is a wywes occupacion to wynowe all maner of cornes."

Such labours as these—ploughing, threshing, winnowing, and other agricultural work—formed in the Middle Ages the greater part of the rent-render of the tenant, both free and villein; the main difference being that the work rendered in lieu of a money rent by the free tenant was of a fixed and moderate nature, while that of the villein was arbitrary and at the will of the lord. In those days the monks and ecclesiastical corporations were the chief agriculturists, occupying about a quarter of the cultivated land of this country, which they farmed by their own hands or by the labour of their tenants and serfs.

Among the other agricultural implements of ancient origin still in use to-day is the SICKLE, and it is scarcely likely to be entirely superseded while stormy winds, hail and heavy rains are liable to lay so low the standing crops that they cannot be reaped by machinery. However ancient its origin it has probably undergone but little modification since its earliest days if we may judge from its representations in ancient and mediæval art. There is one direction, however, in which a modification took place, namely, its edge, which, there is reason to believe, was more or less serrated, and that at two periods of the history of mankind, namely, the prehistoric and early historic, and in the Middle Ages at an early and limited period. For among the various relics of the lake-dwellers



Fig. 9.—Joint of Flail.

are curved sickles of wooden frame containing serrated flints set with a resinous cement in a groove along the concave edge, while very similar ones have been recovered from Egyptian tombs of the Twelfth Dynasty. Further details of these serrated sickles may be read in *The Illustrated Archaeologist* of December, 1893. The other period at which sickles were saw-edged was in the fourteenth century, as may be seen from illustrated MSS., wherein the labourer in the harvest field is depicted wielding a decidedly serrated sickle, as in the *Loutrell Psalter*.

From the sickle, or swop as it is called in some parts of the country, was developed the more effective implement, the SCYTHE, comely in its curves and beautiful in motion, as are so many primitive contrivances wherewith man has subdued Nature to

his needs, such as the plough, the boat, the windmill. Though some of the scythes represented in ancient art have those lines of beauty we see in them to-day, others had a perfectly straight handle, and that not only in the earliest examples; though it is reasonable to suppose that the development of the curves peculiar to the ultimate form of this implement, together with the particular angles at which the hand-pieces are set, was not reached until after long periods of intermediate stages. As regards other forms of agricultural implements which have come down to us from a remote past, rakes, harrows, hoes, and their varieties, their simple nature, easily adapted to their particular and obvious



Fig. 10.—Shepherd's Crook.

uses, is so primitive in essentials as to warrant the supposition that they are of a great antiquity.

The HARROW is in the main an enlarged and multiplied form of the rake, and the representations of it which may be seen in mediæval manuscripts of an early date do not differ in any material way from the modern one, that is, as regards the heavy variety, with iron teeth set in a rigid rectangular frame of wood; but the lighter form whose iron teeth project downwards from a frame composed of movable iron sections, or again, the chain harrow, still lighter, more movable and without teeth, are of a comparatively modern make. But most ancient of all the forms of this implement, albeit still in universal use, is the primitive bush harrow, so common and simple as to need no description.

Since the agriculturist must needs keep a stock of animals, of which sheep form a large proportion, it will not be out of place to touch upon one form of implement used in connection with them, namely, the SHEPHERD'S CROOK (fig. 10). Albeit of an immense antiquity and dignified by promotion into the precincts of poetry, the crook is a strictly utilitarian and still modern tool. Art as well as poetry has also adopted it, but sooth to say, many representations seen in modern pictures are less like the real thing than mediæval drawings of it, and still less like the actual shepherd's crook of the keeper of the celebrated Southdown sheep.

There is a little village in the hills not far from Brighton whose crooks are said to be of special excellence, and a Pyecombe (or Magpie Valley) crook is known far and wide among English shepherds. The metals of which they are made are usually brass, iron, or gun-metal, and the accompanying drawing will show the peculiar shape of the crook.

Such are some of the ancient implements which are still in use to-day, some of which may be expected to become quite obsolete within the next generation or two, when perhaps our posterity will turn with interest to the pages of *The Reliquary* to learn something of the agricultural tools and methods of their grandparents.

W. HENEAGE LEGGE.



"Dicky" of Tunstead.

IN spite of present-day enlightenment, with its electric trams, its motor cars, and its patent medicines, superstition, or rather a belief in semi-witchcraft, still has a firm grip of many minds in some of the more out-of-the-way villages and hamlets of England. Such parts of this kingdom as the wilder corners of Cornwall, Dartmoor, and the High Peak of Derbyshire, have both given birth to legends and wonders, and, what is more, retained many of them at the present time.

It is more easy to understand that an extraordinary occurrence should give rise to tales of the supernatural in the middle of the eighteenth century, than that, within a very short time of the present year of grace, events should occur which force present-day people to believe the extraordinary traditions handed down to them. A new tale of the supernatural was given birth at a little Derbyshire farmhouse, called Intake Chapel now, and sometimes "Halter-Devil Chapel."

With regard to this queer title an equally queer tale is told. A certain Francis Brown, of a very intemperate nature, decided one stormy night that a ride into Derby would just suit him; in vain his wife expostulated with him on the mad nature of his intention, considering the drunken condition he was then in. However, it appears that Francis Brown was his own master, and was not to be overruled by any woman; he therefore swore that, even if he had to catch and halter his Satanic Majesty in person, he would go. He picked up his stable lantern and set off to saddle and bridle his horse. The night was stormy, and Francis Brown was very unsteady, but he managed to find the stable and set down his lantern during the saddling process. While endeavouring to pass the bridle over the head of his chosen steed, he, much to his horror, found that it had a well-developed pair of horns. Just at that moment there was a flash of light, and Francis Brown was knocked senseless, as the Devil (as he decided it was afterwards) disappeared through the open door.

No doubt the origin of this curious tale was the fact that Francis Brown endeavoured to halter the cow, who, objecting after the manner of her kind, kicked over the lantern and Francis Brown too.

This tale was firmly believed for many years, and, so strongly was the victim impressed by his experience, that he built a chapel on the spot, containing a stone thus inscribed :—

"Francis Brown, in his old age,
Did build him here an hermitage." 1723.

Some wag, however, added the following lines, which were plainly visible in the last century :—

"Who, being old and full of evil,
Once on a time haltered the devil."

Now all this does not seem to have much to do with the subject of this paper, "Dicky"; but I merely want to show how trivial affairs of the sort just narrated obtain a hold on the superstitiously inclined, and simple matters give rise to strange stories. I was told not long ago by an old gamekeeper, who is a well read man and not in any way inclined to be superstitious himself, that it was in some parts of the Peak district a common practice for a couple of women, one of whom had a child afflicted with fits, to go about looking for a blackberry briar which had, owing to its length, drooped till the free end was touching the ground; this very often caused the end to grow into the earth, thus leaving a loop suspended in the air, while both ends were firmly rooted in the ground. These are by no means common, and, when found, one of the women would stand on each side of the briar, and they would then pass the afflicted child under and over the briar, from one to the other, till they considered that the fits were cured. This, for all he knows, may be going on at the present day, as he has now left those superstitious parts; he had exceptional opportunities for knowing of, and witnessing, these extraordinary exorcisms, as the *dramatis personæ* would often come to him, asking whether he could show them the required briar, owing to his superior knowledge of the woods and hedgerows.

There is in this custom a curious likeness to a very similar one in vogue in Cornwall only a few years ago. A writer in *The Reliquary* of 1900 says :—

"Monstrous credulity appears to have followed the healing art like a shadow. The writer has seen two women on the sea shore (within a few miles of a large town) pass a baby, repeatedly, over the back and under the belly of a donkey, presumably as a cure for fits. They stood one on each side of the animal (which never moved), deaf to the infant's shrieks" (vol. vi. p. 184).

Seeing what is believed at the present day, it is not so *very* marvellous to find people who believe so firmly in the beneficial results obtained by owning a skull, that the bones have never been removed of late years beyond the garden. This skull is "Dicky," the subject of this paper.

"Dicky," as I have said, is a skull, or rather the remains of one, and his domicile is Tunstead Farm between Chapel-en-le-Frith and Whaley Bridge. Who "Dicky" belonged to when, literally, in the flesh is a debated question. One story has it that, at one time, the farm was in possession of two sisters, co-heiresses. One of these, being foully done to death, besought, even declared, in her dying moments that her skull should for ever remain in the house.

Another story is, that this skull is that of a gallant soldier, Ned Dickson, who went to the wars, and, on his return unscathed, found his relatives had quietly taken possession of his house and effects; on very naturally wanting to know the reason of the invasion, he was promptly murdered by them and buried under the floor.

Both these tales have weak points; the first makes the skull a woman's; then why "Dicky"? The second makes it that of a man, but it is, without a shadow of doubt, the skull of a female. However, this last story has the weight of local belief behind it.

The first story was, no doubt, the direct outcome of the news that the skull was a woman's, and that the farm has for generations belonged to the family of Dixon (*i.e.*, "Dicky"). Mr. Edward Dixon is the present occupier of the farm and owner of the redoubtable, but somewhat tricky and treacherous, "Dicky," who is now in his (or her) 300th year, or thereabouts.

"Dicky" is an uninviting looking object, consisting of three fragments, two parietal and one clivical. In colour he is a fine rich shade of olive green, shaded at the edges with brown with white spots; he looks so very innocent that all the tales they tell of him seem as though they must be gross libels.

"Dicky" was kindly lent to me for purposes of portraiture in the garden of his domicile, and is shown in fig. 1. His home is in a cold-looking old-fashioned farmhouse situated on the slopes of Combs Edge, and is shown in fig. 2, the window in which he *must* be kept (not only *is* kept), being that under the white X.

The present generation profess not to believe in him or his

works, but there is an undercurrent of superstitious doubt which caused Mr. Dixon to tell me, on my request for permission to photograph him, that he must ask the "missus" first. The result was entirely satisfactory to me, though I was momentarily expecting some show of violent antipathy (on "Dicky's" part) to facing the camera. Whether the present owners believe in him or not, it is a fact that only a year or two ago the loan of "Dicky" was requested for a side show and additional attraction to a bazaar



Fig. 1.—"Dicky" of Tunstead.

then being held in the Church schools at Chapel-en-le-Frith. His owners knowing, however, his mischievous reputation, consented only on the strict understanding that he was safely returned to his accustomed window corner before sunset. At this point negotiations were broken off, both sides feeling, probably, that they were best off as they were, so "Dicky" did not enjoy the unaccustomed gaiety of a church bazaar!

Two of "Dicky's" special qualifications, other than that for mischief, are his immunity from decay, and the fact that no dust ever accumulates on him.

He has been mentioned in Hutchinson's *Tour of the Peak*; in Wood's *Tales and Traditions of the Peak*; and by other writers, including the famous Llewellyn Jewitt, who has sung his deeds in verse.

"Dicky's" pranks are the great and glorious thing about him, and he has kept them up till within recent years. The house, in which he forms such a strange guest, has belonged principally to the Dixon family for about 300 years, though at one time it did pass out of their hands for a time.

The prevailing idea has always been that provided "Dicky" was propitiated, by being left in undisturbed possession of his window ledge, all would be well with the inhabitants of the house and denizens of the farmyard. He is then safe from doing damage, and, in fact, will make himself very useful. Should he be buried the result would be far from pleasant. He has been buried twice, however—once in the churchyard of Chapel-en-le-Frith and then, by way of a thorough change, in the manure heap of his home at Tunstead. He has soon made his release imperative, whether from churchyard or manure, as life is not worth living at Tunstead in his absence.

Among "Dicky's" pleasing *traits* are his habits of calling servants or other early risers, saddling the horses prior to a journey, giving notice of cows about to calve, and of cattle who were in danger on stormy nights. In fact, "Dicky" pleased is an angel, while with his wrath aroused he is just the opposite.

Not very many years ago he took a violent dislike to the railway,¹ which was so arranged that, when complete, it would pass close to the house. At one place the engineers had decided to carry the track over the road. "Dicky," however, decided that they shouldn't, so as fast as they erected the arch, "Dicky" sent the whole thing tumbling down again—he was annoyed. Finally, the line was diverted, but that did not altogether appease "Dicky," for a series of landslips and subsidences occurred for some time after.

Once, only once, "Dicky" was forcibly ejected from his home, during the rebuilding of the house. Before long a spectre appeared, to the consternation of the workmen, and morning after morning the work of the day before was damaged; all day long, as they worked, no matter how noisily, a moaning was distinctly heard.

¹ L. & N. W. Ry.

"Dicky" was therefore sought for and replaced, after which the work of rebuilding progressed apace.

As I have already said, the farm once left the family of Dixon and became the home of a Mr. Bramwell. This owner of "Dicky," who appears to have been part and parcel of the farm, was a firm believer in him. He said he would far rather that his best cow should die sooner than misfortune should come to "Dicky," and sooner than part with him he would sell his favourite milker.

Hutchinson, in his *Tour of the Peak*, written in 1807, says:—

"Having heard a singular account of a human skull (and of the supernatural powers attributed to it) being preserved in a house at Tunstead, . . . curiosity induced me to deviate a little for the purpose of making some inquiries. . . . That there are three parts of a human skull in the house is certain, and which I traced to have remained on the premises for near two centuries past during all the revolutions of owners and tenants in that time.

"As to the truth of the supernatural appearance, . . . a Mr. Adam Fox, who was brought up in the house, has not only repeatedly heard singular noises, and observed very singular circumstances, but can produce fifty persons within the parish who have seen an apparition at this place. He has often found the doors opening to his hand, the servants have been repeatedly called up of a morning, many good offices have been done by the apparition at different times, and, in fact, it is looked upon more as a guardian spirit than a terror to the family, never disturbing them but in case of an approaching death of a relation or neighbour, and showing its resentment only when spoken of with disrespect, or when its own awful memorial of mortality is removed. Twice within the memory of man the skull has been taken from the premises—once on building the present house on the site of the old one, and another time when it was buried in Chapel churchyard—but there was no peace! no rest! it must be replaced."

The third removal—to the manure heap—must have taken place since the above was written. The fact that Mr. Fox was in a position to bring fifty neighbours as witnesses looks as if the hospitality and good cheer at the farm must have been quite up to the old standard; for, assuming that the apparition was seen *after* a visit to the farm, it is most probably the case that, like Francis Brown and the Devil, a little health-drinking had been indulged in; perhaps "Dicky's" health was drunk by way of keeping on his right side. Everyone to whom I have spoken with regard to "Dicky" has told me the same thing; he is held in the greatest veneration, and that on his removal deaths to cattle, and even in the family, have always occurred. Restoration to his accustomed perch causes perfect bliss all around. One old fellow told me that his mere removal from his accustomed window causes the cattle "to blaut and to bledder¹ something dreadful," to use his own words. I failed to notice this "blauting and bled-

¹ A Derbyshire expression meaning the "lowing" of cattle. "Blaut" = bellow and low, or bleat and low.

dering" myself when I had "Dicky" out for an airing in the garden, but then the cattle were all out in the fields. He still plays his old pranks, it seems, as I was told the following story by the same gamekeeper who, as I have said, told me of the curious superstition still attached to the briar as a cure for infantile fits. A certain farm labourer, being out of work, went to the district favoured by "Dicky's" presence, in company with three companions who were likewise unemployed. As luck would have it, he hit upon Tunstead Farm in his inquiries for work. The owner, Mr. Dixon, told him that he could set to work that day, and asked him if he knew of any others who would like a similar job. The labourer in question told him that he expected three fellow-workers shortly, and was told by Mr. Dixon to go to the largest unmown hay-field and cut a "swath"—as it is called—right through the centre. He then provided the man with a scythe and whetstone.

Thankful to have found work, and anxious to please his new employer, the labourer soon had his scythe sharpened, and set to work as he was told. He cut so well that he never stopped to look back till his single line was cut right through the field of grass. On looking back, pleased with his work, his amazement may be imagined at finding all his carefully cut grass standing upright again, as though untouched. When he had more or less recovered the use of his faculties, he picked up his scythe and marched off to lay a complaint with his employer, Mr. Dixon. On hearing his tale, this good man was no whit astonished. He then explained to the bewildered labourer that most unfortunately "Dicky" was annoyed at some trivial thing, and was therefore venting his wrath on his unfortunate owner by delaying the cutting of his hay. Finally, Mr. Dixon suggested that the mowing should be postponed till the following day, during which interval "Dicky" might perhaps be appeased, or in some way propitiated. But the victim of "Dicky's" pranks had seen and heard quite enough, and promptly decided that he would leave such extraordinary quarters. This he did.

The gamekeeper in question knows the labourer who was thus victimised, and obtained this tale from his own lips. The man knew nothing of "Dicky" prior to the curious pranks referred to, having never been near that part of the county before. He is most strongly impressed by his experience.

The real tale may be of a different nature: The sun may have been very fierce and the man's libations rather frequent and

copious, the result being that, when he at last set to work, he succeeded in effectively blunting his scythe by taking off the edge with the whetstone. On mowing away he merely knocked down the grass in a manner worthy of all praise, and, by the time he reached the other end of the field, the majority had sprung up again; in fact, while the somewhat unsteady victim of his own foolishness was gaping open-mouthed at the miracle which had been taking place, the grass near him was continually springing up bit by bit to its original position, in his sight.

No doubt many of these stories have simple foundations,



Fig. 2.—Tunstead Farm. (The white X marks the window which contains "Dicky.")

they all make "Dicky" very child-like (and feminine?) in his likes and dislikes, his temper and his pleasure at trifles. Some slight insult, or petty injury, arouses a childish spitefulness, most unpleasant in its operation to those concerned. "Dicky" allowed to have his own way is "Dicky" the useful, a helper not a hindrance.

The results of his two interments were disastrous, as deaths, both in the family and among the live stock, were the immediate outcome of such a gross violation of the direct wishes of the person in whose body "Dicky" was once an important part. It does seem ridiculous to think of people, at the present day, rescuing

three mouldering bones from the manure heap in the farmyard simply because some person or beast had paid the debt of nature.

As I have said, he was once buried in the churchyard of Chapel-en-le-Frith; it would be interesting to know if any ceremony was gone through on that occasion, and whether an order from the Home Secretary was necessary in order to exhume him.

I have talked about "Dicky" to a great many people who have heard of him, and in some cases known him for years; they all say just the same when asked their opinion; they say "I don't believe in him, and yet—there *must* be something." This, I think, fairly represents local feeling towards him. There is no absolute dread of him, but there is an undercurrent of superstition which makes people regard him as more than ordinary, less than dangerous, and, on the whole, too curious and mysterious to be passed by with contempt. The hesitancy of the owner is a case in point, for, on my requesting him to allow me to photograph "Dicky," he seemed put out, and finally said he would ask his wife; the consultation took fully a couple of minutes, and was conducted *in camerâ*; the result was satisfactory, in more ways than one, as it left me free to photograph him and also gave me an insight into the regard in which he is held.

His fame is in all the county round, for, when I went over to photograph him, I overshot the turn to the farm by a considerable distance. I felt sure I was wrong, and so merely inquired for the farm at which "Dicky" was; this was quite sufficient information as to what I wanted, for I was told at once.

As far as I can learn, "Dicky" has always lived in the window which he now occupies, *i.e.*, that under the white X in fig. 2. Mr. Wood, in his *Tales and Traditions of the Peak*, gives his usual position in the house as in quite another place. He says:—

"Once the skull was buried in Chapel-en-le-Frith churchyard, but the apparition appeared, and then commenced 'weeping and wailing,' if not 'gnashing of teeth'; cattle strayed, some died, others came to sundry misfortunes; and during the 'witching hours of night' the furniture was tossed up and down in utter confusion. In this direful dilemma it was suggested to the then occupant to exhume the skull, restore it to its old quarters—an old cheese vat in a window bottom in the staircase; this done order was immediately restored, and soon all went on as before, charmingly and pleasingly 'as a marriage bell.'"

In the above quotation the italics are mine. This raises an interesting question as to its position—is the window his original position? Or does the window now fill the position of the original window on the staircase? Was the burial in the churchyard,

and subsequent exhumation, before or after the rebuilding of the house?

If the window was *not* his original position, the tales about "Dicky's" pranks must be of a date prior to the rebuilding of the house. If his present position in the window is equivalent to his original position in the staircase window, the comparative age of the stories cannot be told.

On the face of it there seems to be some doubt if this window is "Dicky's" original position; if it is not he ought to be playing all sorts of pranks to keep up his reputation. On the other hand, I have Mrs. Dixon's word that it *is* the original position, and the family certainly ought to know. I particularly asked whether it had ever been placed in anything at any time—as I remembered Mr. Wood's words—but I was distinctly told that it had, as far as they knew, always lain on the window-sill, "one piece inside the others (like three saucers)." Possibly Mr. Wood was "romancing," as he was very fond of doing in his books.

I believe "Dicky" has only once before been photographed.

Those who have their interest, or superstitious susceptibilities, aroused, and wish to pay a visit to "Dicky," will find him at Tunstead Farm, near Tunstead Milton. The latter place is on the main road between Whaley Bridge and Chapel-en-le-Frith, and the farm in question is on the side of the hill on the south of the road, *i.e.*, the left-hand side as one goes away from Chapel-en-le-Frith. It looks down on the great Combs Reservoir, and is the house on the left of all as one approaches it. This Tunstead must not be confused with the similarly-named hamlet between Buxton and Tideswell, which is also not far from Chapel-en-le-Frith.

Long may "Dicky" exist to keep in mind the curious superstitions and beliefs of former days, of which there is far too little nowadays, when even the miracles of the Bible are discussed, disproved, and disbelieved. The stories of Francis Brown and the Devil, and also the farm labourer and "Dicky," would make good material for a temperance lecture!

G. LE BLANC SMITH.

Renaissance Medals with the Head of Christ.

IN the three articles,¹ in which I have dealt with the development on Renaissance medals of the head of Christ, I have endeavoured to collect most of the important works of art bearing on the subject. The object of this final paper is to publish a few more materials which have come to my notice since those articles were written. This process might probably be continued indefinitely, but there is a limit to the patience of readers, if not to the enthusiasm of writers.

The head introduced (so far as medals are concerned) by Matteo de' Pasti had, as we have seen, comparatively little influence on the development of the medallic type, although there is some slight reminiscence of it as late as the time of Flötner. It is, however, interesting to note that Pasti's medal, or something very like it, was known to the painter Bartolommeo Montagna. In his altar piece in the Brera, dated 1499, and representing the Madonna and four saints,² he has introduced two decorative medallions, of which one (fig. 1) seems to me to be suggested by the type of Pasti's medal. The medallions which are used thus by many painters from the second half of the fifteenth century onwards to decorate their architecture are not often, I believe, derived from modern medals, although, as in the case of actual architecture of the time, the influence of Roman coins is strong. But a careful examination of Italian paintings from this point of view might reveal some interesting features.

The "Van Eyck" medal, as for convenience' sake we must call it, has been briefly discussed by the late Natalis Rondot in his posthumous work on French medallists and coin engravers.³ He does not appear to be aware of its relation to the painting

¹ *The Reliquary*, x., pp. 173, 260; xi., p. 38.

² See B. Berenson, *Lorenzo Lotto* (2nd ed.), pp. 51 f.

³ *Les Médailleurs et les Graveurs de Monnaies Jetons et Médailles en France*, ed. by H. de la Tour (Paris, 1904), p. 83.

by Jan van Eyck; so that it is somewhat difficult to estimate the amount of study on which his verdict is based. A certain number of specimens, he states, have been met with at Lyons. In 1517 the *échevins* of that city presented a specimen in gold to the wife of the General of Finance of Languedoc. De Longpérier (presumably Adrien) possessed a fine specimen in yellow bronze which he regarded as of Lyonnese origin. This attribution M. Rondot regards as possible. The medal, he says, is certainly French; but this statement he qualifies by the addition that, to judge by the heads and the character of the lettering,



Fig. 1.—From Montagna's Altar-Piece in the Brera.

it must be a French reproduction, made in the first years of the sixteenth century, of an Italian piece of the end of the fifteenth.

To distinguish between an Italian original of the end of the fifteenth century and a French reproduction made a few years later by the casting process, and possibly differing only in the character of the lettering—note that the *busts* in the various extant specimens differ in no essential characteristics—is a process of considerable delicacy. It is still more delicate when the whole question is complicated by the fact that the more remarkable of the two heads is derived from a painting by a Northern master. Unfortunately very little is known of French work of that date

which can be compared with the medal. But, as Mr. Read points out to me, an important monument of the potter's art at Lyons in the early sixteenth century is the tile (fig. 2) with the head of



Fig. 2.—Tile from Lyons in the British Museum.

St. John the Baptist, presented to the British Museum by Major-General Meyrick.¹ As to this, Mr. Solon remarks that the modelling of the head is absolutely French in style. There may

¹ M. L. Solon, *Hist. and Descr. of the Old French Faïence* (1903), fig. 4.

be a superficial resemblance between this head and the head of Christ on our medals; but it is hardly enough to justify any



Fig. 3.—German Line-Engraving, c. 1500, at Dresden.

argument as to community of origin. In any case we have to remember two things. First, that Italian influence was exceedingly strong at Lyons at the time. As Mr. Solon remarks (p. 41), "of

the twenty-seven master potters known to have been at work at Lyons in the early part of the sixteenth century, seven were of Italian origin; they are said to have practised their art after the fashion used in their own country." Second, that the resemblance between the medal and the terracotta is confined to the head of Christ on the former; the treatment of the head of St. Paul is absolutely different. In other words, it is a resemblance of type rather than of style. And this resemblance of type may be due to the influence on the designer of the tile of some Northern model. One would like to have had more explicit reasons for M. Rondot's opinion. At present (assuming him to admit the derivation of the head of Christ from Jan van Eyck's painting) we find him committed to the view that we have a French imitation (early sixteenth century) of a lost Italian medal (late fifteenth century), of which one side was copied from a Flemish painting (early fifteenth century) and the other was of Italian origin (presumably contemporary). I prefer to take refuge in the less subtle and romantic theory that the Italian medal is not lost, but is to be found in some at least of the many varieties in which the medal with the two heads exists.¹

To the two German woodcuts reproducing this head of Christ, that by Hans Burgkmair and the one published at Pforzheim, I am now able to add a line-engraving and a third woodcut. The line-engraving (fig. 3), which seems to be the earliest of all these reproductions,² is at the same time the least skilful. Other works of the artist, who is known by the floriated A seen in the left-hand bottom corner of the illustration, have been described by Passavant and Lehrs;³ the latter authority dates his activity about 1500. For us the chief interest of the engraving lies in the fact, revealed by the text below, that it is taken from one of the earliest class of the "Van Eyck" medals, with the long inscription referring to Bajazet's emerald on the reverse, and not, like Burgkmair's woodcut, from the later variety with the short inscription TV ES CHRISTVS, &c. The character of the features is con-

¹ Mr. Rosenheim has recently presented to the British Museum a specimen in which the head of Christ is surrounded by fine incised rays.

² My attention was called to this hitherto unpublished work, which is at Dresden, as well as to the woodcut described below, by Mr. Campbell Dodgson; and for the photograph of the former I have to thank Prof. Max Lehrs.

³ Passavant, *Le Peintre Graveur*, ii., pp. 205 f.; Lehrs, *Repert. f. Kunstwiss.*, xii. (1889), pp. 344 ff.

siderably altered, but the essentials of the type, except the fleshiness of the lips, are preserved. In the legend round the edge the engraving corresponds with the medal. Below is a short legend giving the substance of the long inscription on the original, viz. (abbreviations being resolved): *Imago et vera facies domini nostri Iesu Christi facta instar illius quam olim ingenti smaragdo impressam turcorum rex Innocentio papae octavo pro singulari clenodio misit.*

The new woodcut (fig. 4) is the latest of the three, and comes



Fig. 4.—German Woodcut of 1538.

from a work by Hans Sachs, published at Frankfort in 1538;¹ the cuts are mostly by Beham, but that with which we are concerned seems to be from another hand. The work has considerably less merit than its predecessors, but shows the persistence of the type in Germany. One may doubt whether it was taken directly from the medal, and not rather from some earlier woodcut.

¹ Hans Sachs, *Der Kaiser, Könige und anderer beider geschlecht personen kurtze Beschreibung*, &c. The head of Christ from which fig. 4 is taken is reproduced in Baer's *Frankfurter Bücherfreund*, 1900, Nos. 9-11, p. 184.

A variety of the "Hebrew" medal, unique so far as I know, was included in the Murdoch Collection, recently dispersed (fig. 5).¹ It is of gold, and much smaller than the usual size. The obverse differs from the others in having a cross at the back of the head of Christ (a feature borrowed from the XPS · REX medal); it has also been chased, and is on the whole the most carefully executed specimen of this class of medal that I have seen. The inscription on the reverse is, however, no better than is found on most other specimens of the first group of the Hebrew medal.

Another variety of this medal, which I have recently seen, is of base metal, of the same size as the last, and has a wreath-border on both sides; the hair is arranged in three long plaits, and the treatment of the features shows some attempt at characterisation. Unfortunately it is too badly preserved to repay reproduction.



Fig. 5.—Gold Medal from the Murdoch Collection.

To the manifold varieties of the Italian medal of the later sixteenth century, I take this opportunity of adding two. One of them is dated 1581.² The obverse seems to be derived from Rossi's medal; it has the same inscription (EGO SVM LVX MVNDI) and the same cruciform halo behind the head. The date is placed below the bust. On the reverse is a plain Latin cross. It is attributed by du Molinet (p. 118) to the Paduan school of Cavino. Bolzenthall³ has pointed out that the date precludes an attribution to Giovanni Cavino, who died in 1570, and has suggested that it may be by his son Vincenzo. If it is allowable to judge from du Molinet's reproduction, it seems to me to show no convincing resemblance to the style of the Paduan school.

Another Italian medal, of which a specimen (fig. 6) exists at

¹ Sotheby's Sale Catalogue of the Murdoch Collection, 1904, lot 983, pl. xxx. For another variety, see below.

² C. du Molinet, *Le Cabinet de la Bibliothèque de Ste. Geneviève* (1692), No. lv. on the plate facing p. 112.

³ *Skizzen zur Kunstgesch. der modernen Medaillen-Arbeit* (1840), p. 100.

Berlin,¹ is a reduction (32.5 mm.) of the medal with the radiate head published in my last article,² but is of rather better style, in spite of the clumsy way in which the lettering passes over the rays of the halo. On the reverse is a bust of the Virgin, with the legend FECIT MIHI MAGNA QVI POTENS EST (St. Luke i. 49). Did specimens of the larger medal exist with a similar reverse? I



Fig. 6.—Medal at Berlin.

doubt it, as the bust of the Virgin is not quite in the same style as the bust of Christ on the obverse.

In dealing with the Flötner medal I expressed some doubt (*The Reliquary*, 1905, pp. 49, 52) in connection with Lange's statement that the type in question was popular in Germany in the sixteenth century, as being proved by the many silver-gilt pendants with "the same profile-head" in slightly varied



Fig. 7.—Silver Medal in the British Museum.

form. His statement is, however, borne out, as regards Italian influence generally, by certain pieces, such as the variety of the Agnus pendant which I illustrate here (fig. 7). On the obverse we have an Italianizing bust of Christ with the legend EGO SVM VIA VERITAS ET VITA. On the reverse, the Agnus Dei, with

¹ Dr. K. Regling has kindly sent me casts of this and of several other medals in the Berlin Museum. Among them are a small pendant (21 mm.) made from the Hebrew medal, and a variety of the pendant belonging to Mr. Rosenheim (*The Reliquary*, 1905, p. 51, fig. 18), undated, and with the Lamb's head reverted.

² *The Reliquary*, 1905, p. 40, fig. 3.

head facing, and the legend ECCE AGNVS DEI QVI TOLLIT PECCATA. The head is not exactly like any on an Italian medal.

Italian influence is also plainly visible on a certain class of pendants, very different from those represented by Mr. Rosenheim's specimens. By the courtesy of Prof. Riggauer I am enabled to illustrate specimens from the Munich cabinet of certain Bavarian pieces betraying this influence.

The first (fig. 8) is a medal of Johann Schmauser, Abbot of Ebersberg (1584-90).¹ The obverse is an unskilful copy of the bust and legend of the XPS REX medal. The lettering is somewhat blundered; thus the N's are reversed; we have LT



Fig. 8.—Medal of Johann Schmauser of Ebersberg, at Munich.

for ET, and IOMO for HOMO; and the engraver, having miscalculated his space, has not been able to complete the inscription. On the reverse are the arms of the foundation (a boar walking up hill) and of the Abbot (a chalice) with mitre and crozier, and the letters I A (for Iohannes Abbas). The devices on both sides are enclosed in rude wreaths.

A second medal of the same Abbot (fig. 9) copies on the obverse the head of Christ from the medal with the Temptation of Adam, placing the letters IHS XPS across the field. But in adopting this type the Abbot was simply following his predecessor, Sigismund Kündlinger, who is represented by a piece on the reverse of which are the Abbot's arms, his name

¹ Published by Beierlein in *Oberbayerisches Archiv für waterländ. Gesch.*, vol. 26 (Munich, 1865-66), pl. No. 51 and p. 363.

SIGISMVNDVS · ABBAS · IN · EBERSPERG, and the date 1580.¹ The same head was used by an Abbot of Attel (probably Engelbert I., 1573-1603) on a silver medal, on the reverse of which are engraved his arms and the arms of the foundation with mitre and crozier and the initials E · A.²



Fig. 9.—Medal of Johana Schmauser of Ebersberg, at Munich.

The medallist Valentin Maler (who worked in Nuremberg and elsewhere from 1568 to 1603) produced a medal with a neat head of Christ derived from the Hebrew medals (fig. 10, pewter). The inscription on the obverse (which is signed VM) is DOMIN(us) REGIT ME ET NIHIL MIHI DEERIT (Ps. xxii. 1). On the



Fig. 10.—Medal by Valentin Maler, in the British Museum.

reverse is an elaborate allegory of the Church (S. ECCLESIA) between the kneeling figures of Poverty (INOPIA) and Gratitude (GRATITVDO), with the legend IMPINGVASTI IN OLEO CAPVT MEVM ET CALIX ME(us) INEBRI(ans) QVA(m) PRÆC(larus) EST (Ps. xxii. 5). On a tablet under the figure

¹ Beierlein, *op. cit.*, vol. xv. (1854), pl. 2, No. 43.

² *Ibid.*, No. 44.

of the Church is XPS · LVC · 2 ·, and the whole is signed V.M. C(um) PRIVI(legio) CÆ(saris).

Here then are distinct cases of borrowing of Italian types, although they bear no relation to the type introduced by Pasti and modified by Flötner. The opportunities in England for the study of German medals are so meagre that I have not ventured on the discussion of these German types without great diffidence. But I shall have served my purpose if what I have ventured to say induces someone better equipped for the study to publish the material which doubtless exists in great quantities in German museums.

G. F. HILL.



The Sculptured Caves of East Wemyss.

II.—THE DOO CAVE.

A FEW yards to the east of the Court Cave, described in the April number of *The Reliquary*, the eye encounters the outer features of the Doo Cave, whose exterior appearance is unattractive in comparison with that of its very remarkable neighbour. The outlook, however, is equally fine and romantic, commanding, as it also does, a view of the Forth, whose impressionable face is ever ready to communicate to the onlooker the passing aerial conditions of the moment—mayhap heightening his joy or lightening his sorrow.

The Doo Cave, unlike any of the others, has three openings. The middle one, leading to a narrow interior canopied by a remarkable and finely-formed arch, gives the place a striking resemblance to an old cathedral aisle, and makes one think it possible that here, in days long gone by, the devout-minded practised their primitive ritual. In other caves on the Fife shore—notably those at Dysart and Caiplie—religious rites had been practised, and it may well be that in this prettily arched and airy aisle the pious also bent the knee.

The chief interior is large and finely proportioned, and to a visitor of archæological proclivities it is especially attractive. There is such a wealth of ancient symbols and signs on the walls that he will assuredly cherish pleasing memories of the place ever afterwards. For the most part they are in excellent preservation, both Nature and circumstances until recently having conduced to that end. The rock is hard red sandstone, the vault is airy and dry, and for many generations it had been a huge pigeon-house with the openings walled-up in pigeon-door fashion, giving sufficient ventilation to minimise the growth of rock-reducing *fuci*, and debarring from entrance the initial-cutting

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fraternity who have so strangely cut and carved the walls of the neighbouring open caves.

Sir James Y. Simpson and other archæologists explored the caves of Wemyss in 1865, with a view of finding cup and ring markings therein, but instead made the discovery of the then so-called "Celtic" symbols. The Doo Cave greatly attracted him by reason of both its intrinsic interest and its hieroglyphic contents. In one of his papers he wrote that this cave was "one of the most magnificent of the series, being high in the roof, nearly a hundred feet in length and about sixty or seventy in breadth. In some lights the cryptograms on its high walls and dome-like ceiling show masses of beautiful and changing colour."

Much information has been amassed concerning symbols and symbolism since Professor Simpson wrote, yet nothing definite can be affirmed concerning the exact date, although an approximate period may be indicated, when such incisions were made in these caves, and on the sculptured stones. A truer idea of their meaning and design is also being arrived at; even a glimpse may be had farther on of their possible incisors.

One peculiarity about the forms of these cave symbols is that they are evidently the work of untrained hands, and so in their uncouthness they present a striking contrast to the workmanlike finish of many of the same kind of figures on the sculptured stones. No hireling hand, one would think, could have executed these signs and symbols. Mere ornamentation could have little or no influence on their incisors, for doubtless most of these rude yet tale-bearing forms came from minds deeply imbued with the elemental worship chiefly expressed in that phase of epigraphic-art that developed and matured in the early and later Bronze Ages of Northern and Central Europe, but which finally received its crowning elements during Viking times.

In this cave a prominent group of signs and symbols arrests the eye by its evident importance as well as by its mixture of styles of incision: some being broadly cut, others in mere outlines. The mere outlining, however, of one class of signs or symbols beside others of a broader and fuller treatment, is just in accordance with ancient symbolical designs of grouping.

On the left top corner are two equal-armed crosses, and although such forms have been long used as sacred Christian emblems, yet it is very unlikely that the hand that cut these had been directed by a Christianised mind—the cross being a

royal symbol during the earliest monarchies, and in this form it is the acknowledged sign of Frey the Sun-god. In this style it is found on the simple line-decorated urns of burnt clay of the Bronze Age of Old Denmark, the period being, according to Worsaae, about 500 years B.C. But, indeed, it appears to have been one of the earliest signs by which early man expressed his thought, and so it has been found over great parts of the world. It was even seen on the heathen temples of the prehistoric peoples of North America by the astonished Spaniards when they went thither.

The central and more imposing figure in this group has hitherto



Fig. 1.—Sun-snake and other figures on the Walls of the Doo Cave.

been not only a puzzle, but unrecognised by archaeologists, yet when one considers the primitive appearance of the whole group it begins to dawn on one that the form may have been intended to represent the sign of the Sun-snake, as forms not unlike this one are on the ancient bronze axes and also on the Wismar bronze horn found on the coast of the Baltic. Indeed, it may be traced in many characteristic variants acknowledged to be the Sun-snake sign. Quite near in likeness to this cave form are several of the illustrations of the Sun-snake sign on the bronze knives in Worsaae's *Danish Arts*. Nearer perhaps than any of these symbols to the Doo Cave figure is a form on the Kintradwell Stone, which broadens at both ends and is placed above the Sun-disc sign. Assuredly the

Sun-snake sign has assumed many forms since carried from its home in the East. Its votaries have been innumerable, and, while carrying its simple yet characteristic figure over the ages, they played with the form according to their fancy. Indeed, this changing character applies to all symbols in a modified degree. "There cannot be any doubt," says Worsaae, "that the Sun-snake figure was the origin of the spiral ornaments which were so popular at an ancient period of the Bronze Age, coming from Asia and Egypt to Greece and Central Europe and thence to the North." Its form in the earlier periods resembled a plain letter S, but by-and-bye it received spiral and broadening terminations. Even the triskele was subjected to the same process, but, indeed, the triskele is said by an excellent authority to be formed by the Sun-snake figure. Further, even the Sun-arch, plain though it generally is, is occasionally seen with broadening ends. In this same cave there are two Sun-arches terminating at both ends with the same broadly cut form as this Sun-snake figure. "It is possible," says Lord Southesk, "that the arch may be a development of the once-curved Sun-snake." Indeed, the better one becomes acquainted with ancient symbol forms, the less exacting one is about any given shape, if essential form be apparent; and I do not think any symbol has had more attention given it by symbol designers than the Sun-snake; for although multitudinous in its configuration, its characteristic form is never altogether absent.

In this cave there is also a sceptred Sun-snake symbol. Considering, therefore, the deviating practices in the formation of the symbol, we have good reason to record the strange striking figure in the Doo Cave as a veritable representation of the Sun-snake sign. Our knowledge of its early meaning may be nearly correct—its representing to ancient minds the sun's path in the heavens, or the fire in the sun—for, seeing the hold the symbol had on the minds of both Pagan and Christian, and while noting its appearance in the misty past, we find it still a factor in symbolic designs to nigh our own day. Even so late as the twelfth century it is used with fine effect on the Kennet enamelled ciborium, doubtless designed and engraved by foreign hands.

Its adoption in Christian designs may be seen on the Bressay Ogham Stone, and likewise on an ivory casket in the British Museum. This latter design is thought to have been executed by English hands of Old Northumbria in the eighth century. Perhaps there is this much to be said for the statement that in

the South of England, at least, the Bronze Age and Northern symbols were well established when Pictland, or even what we now call Scotland, was lagging in the rear of advancing progress. There can be no doubt, however, about this ivory casket design being mainly Christian, the representation being of the Virgin and Child and adoring Magi. Very noticeable, too, is an inscription in Runes, and, strange to say, whatever its meaning may be in this instance, near the head of the Virgin is placed the sign of the Sun-snake, which twice again appears beside one of the Magi. Clearly the ancient signs and symbols are still holding a



Fig. 2.—Sun-arches and Sun and Moon signs on the Walls of the Doo Cave.

place in the minds of the people, who, although Christianised, conventionally cling to a modified form of the worship of the elements—a very usual practice.

Elton in his *Origins of English History*, while notifying the appearance apparently of the Sun-snake symbol in England and Wales, calls it "a plumed hatchet," doubtless because of its formidable appearance; and the Earl of Southesk says that this figure in the Doo Cave "brings to mind the prows of the old Scandinavian warships." This idea looks at first glance a revivification of an old-time guess, receiving some slight support from a recorded archæological "find" thus notified in Bellenden's *Boece*: "In the year of God M.D.XIX years, in Fiffe, nocht far

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frae Leven war certain pennies found in ane brasin veschell with uncouth cunye, some were printed with doubill visage of Janus, others with the stam of ane ship." This was evidently a mixed hoard of Viking and Roman—or Celtic-Roman—coins, and so possibly "the stam of ane ship" might be the sign of the Sun-snake, and, if so, a possible duplicate of the figure in the Doo Cave.

On the top-right corner of this group there is a letter-like form that is evidently Celtic-Roman in character, that is, if we accept Professor Sophus Bugge's opinion that Runic letters had their origin in a Roman alphabet transformed by the Celtic tribes of Central Europe. If this was so, and it seems very probable, one might form a pretty correct idea of the probable date of the incision of this particular group of symbols and signs. It was during the earlier Iron Age that the first traces of Runic letters appeared in the North of Europe; so although this Runic-like form savours of Celtic influence, the entire group was most probably incised by Central European hands still lovingly led by the mythology as modified between the seventh and tenth centuries.

As will be seen from our photo-illustration the upper figures of the group, like the more conspicuous one of the Sun-snake, are broadly scooped out, whereas the under figure of the two fowls and a finger-like point are in mere outline—a not uncommon style of ancient symbol-cutting, as may be seen on the engravings of the golden trumpets and other useful and ornamental articles. This fact would seem to support the idea of the group being incised by a Central European tribe, perhaps by the Earl of Southesk's "wandering band of Norsemen," although his lordship puts it problematically with great safety, which I shall ultimately show. The rude outlines of the fowls most probably refer to the sacred geese of Frey, and that outline all but touching the lower end of the Sun-snake is not unlikely the representation of part of the sole of a foot. "The soles of feet," says Worsaae, "is a marking characteristic of rock-cuttings, and has been considered a sacred sign over the whole earth, being in India an emblem of Buddha and of Vishnu."

In Mrs. Murray Aynsley's *Symbolism of the East and West* there are several illustrations of soles of feet given of ancient Indian origin, as well as a statement of a lingering custom of modern India by a people called Gosains. It is not in honour of the gods, however, but of their fathers and mothers, that feet

emblems are placed on their tombstones; these signs expressing worshipping at their parents' feet. The same careful observer remarks that "those who have examined the designs on the ornaments of gold and silver now worn by natives of Asia, will, we think, have no difficulty in tracing the resemblance which many of the patterns and forms of the Scandinavian 'finds' bear to them." The Eastern origin of many of the symbols on the stones and caves of Britain also support this statement in a modified degree.



Fig. 3.—Perforated Ledge with ribbon above elephantine figure, and near mirror emblem, &c., on the Walls of the Doo Cave.

As a rule, the symbols in the caves of Wemyss are seen on the spectator's left as he enters, with the exception of those in the chief vault of the Court Cave and that of the Viking ship in Factor's Cave. In the Doo Cave, however, many ancient incisions have been made in the far-end facing the light. Here is seen a vigorous cutting of the symbolical animal with twisted forelegs. The trunk or snout, which is also turned inwards, comes from a large unshapely head in profile, and clumsily formed, as it often is; in fact, being evidently shaped from memory, and not copied from any particular representation of the animal. Lord Southesk, in his *Pictish Symbolism*, argues at some length that this figure

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is a representation of the Sun-boar, and not of an elephant, but his lordship weakens his contention considerably by assuming the symbolical figure, whether seen here or on the sculptured stones, to be of European origin. Judging from incisions on the sculptured stones, and more particularly that on the Scoonie slab in the Edinburgh Antiquarian Museum, where the feet and tail are all turned to the spectator's right, whereas the snout or trunk comes down from a broad and massive elephantine head, and is turned to the left. This representation alone confirms the older notion that the conventional drawing was really aiming at an elephantine form; but the forelegs of many other animals were also subject to the same treatment. This practice prevailed in the North while religious representations of elemental worship held sway. Indeed, curving lines would appear to have always been in special favour with symbol designers. In many instances animal action was suggested not much behind the handiwork of some of our Old Masters, although the painters had undoubtedly attained to more suggestive movements in their delineation of animal progression. Yet, it is only since the eyeballs of the draughtsman have been anointed with the clayey spittle of factful photography that a more searching gaze has been vouchsafed to him, and a more correct rendering of motion-form attainable.

Looking a little further into the matter and observing that the elephantine figure on the Scoonie Stone is accompanied with figures of men on horseback, attended with dogs, all in full hunting action, one is surely warranted in thinking that the sculpturing of this stone was most likely posterior to the figure in this cave, and, if so, the knowledge that it represented an elephant had been well known among symbol incisors, even although their draughtsmanship was often faulty.

Right above this uncouth figure are a number of cuttings such as the mirror emblem, sun and moon sign, and a curious design of a circle and twisting hook-like attachment. Near are some much worn forms, and two groups of ogham-like characters. Here also, as in other caves, many of the ledges are perforated from the front to the under surfaces for the purpose of passing through cords or twigs, and suspending from ledge to ledge cloth, or other light material, that recesses and parts of the cave may be screened off as separate or private apartments. Indeed, these ledge holes are so numerous in many of the caves, especially in

the Gas Work Cave, that they suggest the possibility of forming, by their aid, many separate compartments, and truly model-dwellings they may have made for early man, as many of these vaults are fairly well lighted as well as airy and dry.

In a far recess in this beautifully formed cave, an important looking symbol is found partially hid from vain eyes by an overshadowing ledge. Fortunately its lines are still vigorous and may remain so for ages to come in this hard and hidden rock-nook if under like conditions of natural and artificial protection.



Fig. 4.—Animal Head attached to zig-zagging floriated rod passing between the twin circles on the Walls of the Doo Cave.

This specially Pictlandish symbol with its Z-shaped rod is unique in design here, and, although it is found in many localities far apart, not only on stone but on bronze and on silver, in no other instance, so far as I have seen, has the zig-zagging floriated rod been attached to the arching animal neck. Everywhere else the animal head is detached, and is generally grouped near the so-called "spectacle ornament," or, more correctly speaking, the Sun and Moon sign which is rarely seen on Northern antiquities. Many curious guesses used to be made about the meaning of this symbol, while the Sun and Moon sign was called "the spectacle ornament"; the circles were supposed to represent the infinities—the past and the future—and the rod, by passing between them, was

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considered representative of human life. That idea, however, must now be abandoned in the light of our further knowledge of the origin and meaning of the lines connected with the circles. The latest idea about the twin circles was told me by a Norwegian archæological author who called on me concerning symbols and symbol lore. He said the twin circles meant a waggon, and that the symbol was quite common on the rocks of Norway. Perhaps his is what is called "the higher criticism," which can, at times, reduce human thought and sympathies to—chaos!

The designs of this symbol where the animal head is detached are on the silver ornament of Norries Law, Largo; the bronze plate of Laws, Monifieth; and in varied forms on the sculptured stones. The nearest approach to the Doo Cave design that has come under my observation—and that only suggestively—is on the stone at Aberlemno, Forfarshire, where a centaur holds across his own neck the end of the rod which then deflects downwards by hand and arm, now going backwards under the arm from which it emanates, and finishes with a strongly branching top—a cleverly designed form of the symbol truly. Unfortunately it will soon be worn away as the stone on which it is sculptured stands by the wayside on an exposed ridge of ground, and accordingly is subject to weather and wasting winds. But, indeed, the symbol is already difficult to make out, even on the spot, being at the bottom of this valuable stone, and much damaged. There is an illustration of it in *The Sculptured Stones of Scotland*, but it is very untruthful in some respects, such as the form given to the human head and a gratuitous part of a circle under the human elbow—these two forms in the illustration being suggestive of the Sun and Moon sign between the zig-zagging rod. Yet there is nothing of the kind visible, nor never could be, seeing that the head is rather high and long, and the indentation below the elbow seems a cut or weather-worn mark across what appears to be one part of the centaur's flowing robe, the other part sweeping down the horse's neck. This is the interpretation that occurred both to the Rev. J. Beattie Burnett, of Aberlemno, and myself while closely examining the sculpturing quite recently. Indeed, this idea seems fully borne out on another Aberlemno stone by an unmounted figure in a coat of mail with hanging skirts.

Although this symbol in its configuration in the Doo Cave has not been found in other lands, yet when one gives attention to some of the signs in its complete composition, and compares them with



Fig. 5.—Silver Ornaments, &c., Norries Law.

like figures on ancient antiquities, he becomes not only aware of their probable sources, but of their meaning. For instance, on one of the numerous gold bracteates of old Danish lands containing a helmeted head of Thor there is the Sun and Moon sign on the neck of the god, and in front of his chin is the Svastika, which may be looked upon as a double figure of the thrice deflected rod. Thus we may conceive that our insular symbol may have come from a people in sympathy at least with the symbolical representations of Northern Europe; in truth, from a kindred people in a different stage of advancement than those of the North.

This seems all the more probable after an examination of the symbols on the Norries Law silver ornaments. Within each of the twin circles we have four triskeles. Odin's sign and two Sun-axes form the connecting lines of the circles, and on the animal neck is the sceptre of the Sun-axe. Then, on the head of the long pin, we have again the triskele, and above it the ring cross, an Asiatic symbol often seen on earthen vessels of the earlier Iron Age of Denmark, and known not only during the Stone Age of Scandinavia, but long before then, as it had been found among the ancient rock tracings on the shores of the Cattegat. Mark, too, this ring cross is not incised; it rarely is, like most of the symbols, but cut in relief; and, curious to say, the same style of cutting is seen on an engraving of four ring crosses on a stone found in a grave in Cumberland, doubtless a Norseman's grave, as that English county was at one time a Scandinavian settlement. On the back of the pin head are two tracings, both being the floriated parts evidently of the zig-zagging rod.

One would expect to hear of more "finds" akin to these Norries Law treasures, seeing that the whole northern and eastern seaboard of Britain would be so accessible to the Vikings, and often within eye-reach from their numerous flotillas, which on occasion, doubtless, found harbourage during stiff "nor-easters" in Largo bay. Then what more probable than that the pastoral hills and sunny slopes of our peninsula would in time be fought over and claimed? The very name Norries Law is of itself a verbal title-deed.

It may also be worth noting here that the Buckhaven fishermen, at least, up to and during the middle of last century, used the term "Nore" and "Nor'ard" for North, and would say, when speaking about the direction of the wind, that it was blow-

ing from the "Norwest" or from the "Noreast" or from "East and benore," clearly a lingering tone of the Norraena tongue. But these fisherfolk were a distinctive class by themselves, and are reported to be Brabantic in origin. In the first *Statistical Account of Scotland* a minister of Wemyss reports a tradition to



Fig. 6.—Silver Ornaments, Norries Law.

the effect that the first Buckhaven fisherfolk were foreigners, whose boat or boats had been wrecked on that part of the Fife coast, and, wishing to continue there, asked and received liberty to remain and prosecute their calling from the then laird of Wemyss. So this fact regarding their origin appears to account both for their continued use of the term "Nore" and for the Teutonic name of the town of Buckhaven. This latter view had

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been overlooked by W. J. N. Liddall in *The Place Names of Fife and Kinross*, and accordingly he seems far astray in his conjecturings about the name.

There is much clearly in a name when properly understood, and

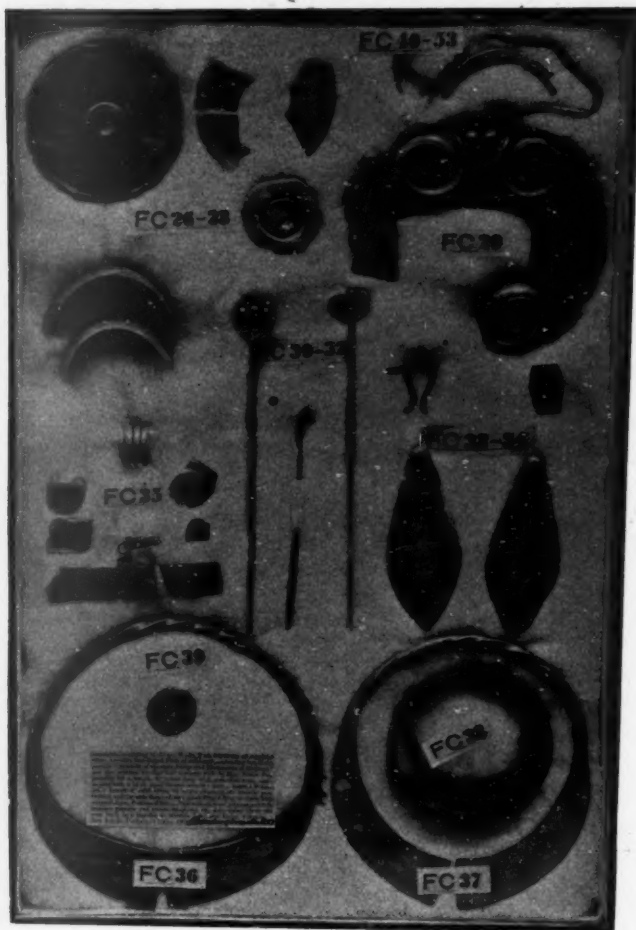


Fig. 7.—Silver Ornaments, &c., Norries Law.

doubtless it was the name Norries Law, and the long current tradition of its hidden treasure, that drew the prying thinking pedlar to the spot where the hoard lay. A name, however, does not always express the whole truth, as may be instanced in the apparent

custom of calling all the North Sea rovers Norsemen, whereas these invading hordes flocked from Central as well as Northern Europe, facts clearly borne out by the symbolic character of the "finds" over the British Isles at least, all of which abundantly show that they chiefly emanated from the minds of an advanced people who, we are assured, wherever they went, appeared in splendour of weapons and clothes; just such as we may behold in Viking Norrie, so it mattered little whether he fell in battle or succumbed to age; like all his class in those days, his body and along with it his chief belongings had to be consigned to mother earth. "They dug a grave and put Thorolf therein, with all his weapons and clothes, and Egil (his brother) fastened a gold ring on each of his arms before he left him." Such was the fate of one of the same brave people who fell fighting for the English King Æthelstan.

JOHN PATRICK.



Notes on Archæology and Kindred Subjects.

SCULPTURED TYMPANUM OF DOORWAY IN CHURCH OF ST. URSIN AT BOURGES.

THE lintel of the doorway in the church of St. Ursin at Bourges, illustrated on the frontispiece, is ornamented with a band of scroll foliage. Above this is the tympanum beneath a semi-circular arch. The tympanum is surrounded by a band of foliage, except along the horizontal part at the bottom. The tympanum is divided into three horizontal tiers of sculpture representing (1) stories of beasts and birds from *Æsop's Fables* or some similar work; (2) a hunting scene; and (3) the labours of the twelve months of the year. These last are as follows, beginning from the left-hand side and proceeding towards the right:—

(1) *February*.—Man seated warming his hands in front of the fire.

(2) *March*.—Man with bill-hook pruning trees.

(3) *April*.—Figure of woman standing.

(4) *May*.—Man with rake.

(5) *June*.—Man sharpening scythe for cutting hay.

(6) *July*.—Man with sickle reaping corn.

(7) *August*.—Man with flail threshing corn.

(8) *September*.—Man gathering grapes.

(9) *October*.—Man pouring wine out of jug into barrel.

(10) *November*.—Man with axe upraised killing pig.

(11) *December*.—Man seated at table feasting.

(12) *January*.—Man seated holding a circular cake (?) in his hands, in front of a cooking pot supported on a trivet over the fire.

Each of the figures is placed under a semi-circular arch except the one representing July, which occupies two, the arcade consisting of thirteen arches altogether. The name of each month is inscribed below the figures. Between the tympanum and the band of foliage on the lintel in the centre is a rectangular stone inscribed—

GIRAVLDVS
FECIT ISTAS PORTAS

A wood engraving of the tympanum in the church of St. Ursin at Bourges is given in De Caumont's *Abécdaire d'Archéologie*, p. 279.

Representations of the months and seasons in Norman sculpture are comparatively rare in England. Examples exist on fonts at Burnham Deepdale in Norfolk, Brookland in Kent, and Thorpe-Salvin in Yorkshire; on the arch-mouldings of the doorway of the church of St. Margaret, Walmgate, York; and on some fragments in Calverton Church, Notts.

For further information on the subject reference may be made to J. R. Allen's *Early Christian Symbolism*, p. 320; *Archæologia*, vol. xlv., p. 137; and the *Yorkshire Archæol. Jour.*, vol. ix., p. 441.

J. ROMILLY ALLEN.

NOTES ON A NORMAN FONT AT THORPE-SALVIN, YORKS.

THE quaint village of Thorpe-Salvin lies on the Derbyshire border of Yorkshire, and in its church it possesses, among other noteworthy details, an exceptionally fine specimen of a late Norman font, *circa* 1150 to 1200.

The chief interest of this font seems to be the light it throws on the ecclesiastical and civil dress of the twelfth century. This is partly owing to the beautifully fine carving which it possesses in all its details, which seem to have in some way been preserved by the coatings of whitewash with which some former generations had seen fit to "beautify" it.

It is a circular tub-shaped font, standing on a plain circular modern base stone, which is in no way incongruous, as are so many such. Round the upper part runs a beautiful scroll of leaves, branching from a single stem. This band or scroll is a fac simile of that on the font at Wansford, Northants,¹ and bears a close resemblance to the ornamented string-course running round the apse of that gem of all Norman churches, Steetley, which is only a few miles distant. So beautifully clear is the carving that the tiny pellets on the main stem and its branches are as distinct as it is possible to wish for.

The rest of the surface of this font is divided and subdivided in the following manner. It is first partitioned into quarters by broad flat mouldings, which run from below the band of leaves to the plain moulding at the foot in a vertical direction. Between each of these bands are two divisions formed by a central pillar and two side shafts, from which spring semicircular Norman arches, thus dividing the original quarters into two parts each. The only exception to this dividing seems to be on the north-west, where a vertical line of chevrons intervenes.

¹ *Simpson's Fonts*, p. 13, also like that at Burrow, Leicestershire, p. 27, *ibid.*

The font is so unfortunately placed that it is quite impossible to see the west face, as there is a modern pitch pine partition on this side, at the entrance to the tower. It is also impossible to see further round to the left of fig. 1 for the same reason, and for the fact that that particular corner of the nave is very dark; in fact, so dark that the photograph had to be taken by the light from a piece of burning magnesium wire.

The pillars supporting the semicircular arches are miniature Norman ones, standing on square base stones. The foot of the pillar is round, and is chamfered off as it ascends to a circular moulding at the

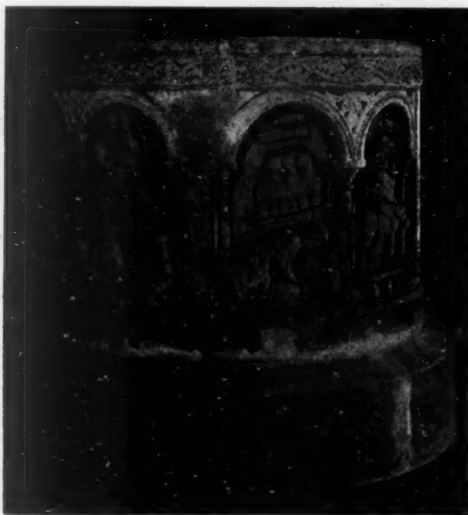


Fig. 1.—Norman Font at Thorpe-Salvin, Yorkshire, S.E. side.

base of the shaft. The capitals have square abaci supported by two large branching leaves, springing from a rounded moulding at the head of the shaft. The form of these capitals seems rather typical of the succeeding Early English style than of the Norman. The arches themselves are perfectly plain, except for the narrow row of pellets, clearly delineated, which runs midway across each arch. The space between the band of foliage above the arches, and the arches themselves, is filled with a spreading five-petalled flower, often seen in Norman work.

The chief interest lies in the figure subjects within the arched recesses, but I can only deal with those which can be seen. The subjects represented are the Rite of Baptism and the Four Seasons.

Fig. 1, on the extreme left, shows a bearded man in long skirts, with a cap on his head, and in his right hand what might be a pail. Facing him, and in the next division, are three figures; one is like a child in a long dress escorted by a lady with extended right arm; behind her is a figure, perhaps that of an angel, with outstretched arms, and standing on a projecting bracket or pedestal. This is most probably an attempt at illustrating clouds. It is evident that the bearded figure is meant to have some connection with the group of three figures, as his pail, or whatever it is, is half in one division and half in the other, and lies across the face of the



Fig. 2.—Norman Font at Thorpe-Salvin, Yorkshire, N.E. side.

shaft supporting the arches under which these two groups are. Can this be a mother bringing a child to be baptised by the bearded priest, and cannot the bucket be a font? The angel figure may then be the Holy Ghost descending on the child, but, as a rule, He is represented by His emblem, the Dove. It has, I believe, been suggested that this group is the baptism of Our Lord, but where is the river Jordan, what is the font doing, and who is the woman? It might be the conversion of water into wine, at Cana of Galilee, the bearded figure being Our Lord, the bucket the wine jar, and the other figures the drawers and bearers, who are represented as one above the other in order to include several figures in a limited space. I think, however, the first explanation is the more probable of the two. It

might be the presentation in the Temple, but details are against such a theory.

The next division, shown in fig. 1 and the extreme left of fig. 2, is far more puzzling than the last, if an attempt is made to give it a Biblical explanation. At the top of the recess under the arch is a very evident shock of corn, which lies on its side; below it are what appear to be three more shocks, with the heads downwards, while below these is a man with a short beard, and round plate-like hat, engaged in binding up another shock. This is most realistic, as, from fig. 2, it can be seen that his two hands are crossed, evidently in getting a good pull at the straw rope with which shocks of corn are tied. He appears to be naked save for a cloth round his loins and girdle round his waist, under which is tucked a huge knife with curved handle, probably intended for a sickle. A shock of corn stands upright both behind and before him, while he stands over his ankles in stubble, which is suggested by a series of vertical lines at the bottom of this recess.

The next division, which is shown best in fig. 2, consists of an equestrian subject. A man, with a hat like the last, is seated on a horse, which is most excellently represented as indulging in a great deal of useless action, with one foot raised high, its neck arched, and its head down, altogether a most life-like and pleasing piece of sculpture. It is just going over a bridge (?) supported by three pillars. The man is dressed in a cloak, closed at the neck, which is thrown backwards, leaving the breast and arms bare. The lower edge of the cloak is then brought up in front of the rider on to the saddle or the horse's shoulder. His skirt hangs down behind his exposed right leg, which is supported by a stirrup, formed by a broadening strap, which forms a suitable loop, the narrow end being the uppermost. The horseman holds in his left hand a sort of cornucopia, from which springs a curly leafed branch. Over his head there appears to be a pennant-shaped flag, fluttering in a breeze. What this person is supposed to represent is open to doubt. The first Biblical subject usually thought of is of course the entry into Jerusalem—it always is; a mounted figure carved on a font, or cross, is always immediately pounced on as representing this much hackneyed subject. I do not believe it is a Biblical subject at all, partly because the bridge seems an absolutely unnecessary addition and partly for a reason given hereafter.

In the next division is a figure, naked save for a short skirt and cap like a cowl, holding in his two hands a seed-basket for sowing corn, on which is carved a Norman arcade.

The next and last division shows a man seated in front of a fireplace warming himself.

Altogether there are five subjects, first the Rite of Baptism and next the Four Seasons of the year. The seasons do not appear to be

arranged in regular order. The man sowing corn no doubt represents Spring; the man on horseback, Summer; the man reaping corn, Autumn; and the man warming himself at the fire, Winter. The Twelve Months occur on the font at Brookland, Kent, and Burnham Deepdale, Norfolk, but this is the only case where the Four Seasons are to be seen on a Norman font. The Thorpe-Salvin font is illustrated in Hunter's *South Yorkshire*, vol. i., p. 312.

The following are the principal measurements:—

Height	..	..	..	1 ft. 11½ ins.
Width	..	..	..	2 „ 8½ „
Width of interior	..	..	..	1 „ 9½ „
Depth of interior	..	..	..	1 „ 1 „

It is lead lined and has a drain. I hope someone will try and give a better explanation than that which I have attempted, as it is well worth it. The whole is so dainty that it gives a strong impression of a Chinese ivory carving on a large scale.

G. LE BLANC SMITH.

EARLY ENGLISH SCULPTURE AND IRONWORK IN EATON BRAY CHURCH, BEDFORDSHIRE.

THE village of Eaton Bray is situated in Bedfordshire quite close to the borders of Buckinghamshire, four miles south-east of Leighton Buzzard, and about the same distance south-west of Dunstable. We are indebted to Mr. E. W. Smith, son of Mr. Worthington G. Smith, for permission to reproduce the valuable series of photographs taken recently by him of the Early English details of the very interesting, although but little known, church at Eaton Bray. Figs. 1 to 5 show the nave arcades and the beautiful thirteenth century foliage with which the capitals of the columns and the responds are adorned. The font (fig. 6) has a hemispherical bowl supported on a large round central column surrounded by four other smaller shafts, having well carved capitals with thirteenth century foliage. It will be noticed that the mediæval architect who designed this church exhibits the feelings of a thorough artist by using his ornament with due restraint and placing it where it will produce the best effect. The foliage is so boldly and vigorously carved that it really has every appearance of being alive. The contours of the mouldings of the arches and piers are well thought out and contrast well with the more ornate sculpture on the capitals.

The ironwork on the door (fig. 7) is one of the finest examples of thirteenth century smith's work now existing in England. It is



Fig. 1.—Eaton Bray Church.—Early English Nave Arcade.
(From a Photograph by E. W. Smith.)

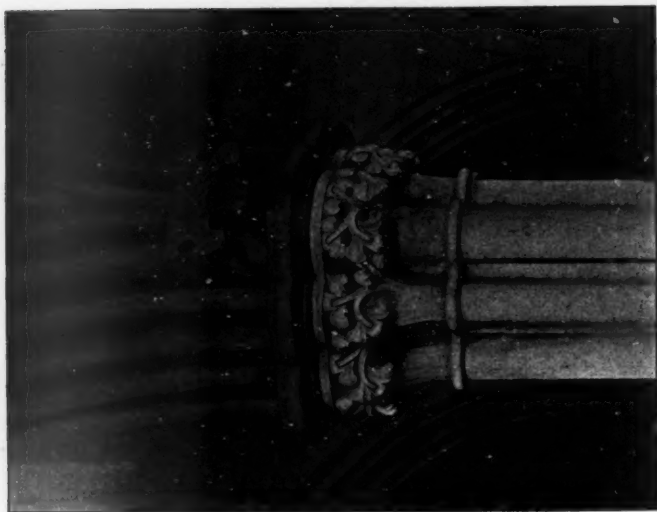


Fig. 2.—Eaton Bray Church.—Early English Capital of Nave Arcade.
(From a Photograph by E. W. Smith.)

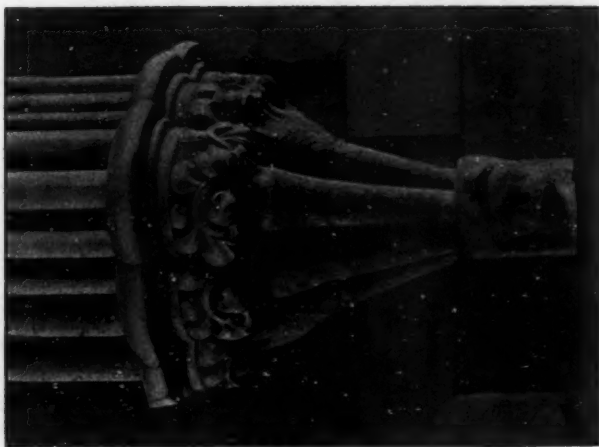


Fig. 3. — Eaton Bray Church. — Early English Respond of Nave Arcade.

(From a Photograph by E. W. Smith.)



Fig. 4. — Eaton Bray Church. — Early English Respond of Nave Arcade.

(From a Photograph by E. W. Smith.)



Fig. 6.—Eaton Bray Church.—Early English Font.

(From a Photograph by E. W. Smith.)



Fig. 5.—Eaton Bray Church.—Early English
Respond of Nave Arcade.

(From a Photograph by E. W. Smith.)

believed locally (so Mr. Worthington Smith tells me) to have been executed by Master Thomas de Lighton, who made the grille over the tomb of Queen Eleanor¹ in Westminster Abbey in A.D. 1294. This seems to be very probable both on account of the similarity in style between the two works, and from the fact that Leighton



Fig. 7.—Eaton Bray Church.—Door with Early English Ironwork.

(From a Photograph by E. W. Smith.)

Buzzard, where Master Thomas de Lighton lived and worked, is only four miles from Eaton Bray. At Leighton Buzzard there is a remarkable door handle in the church, supposed to be by the same smith, representing a skeleton hand holding a ring. The design of the ironwork on the door at Eaton Bray consists of three horizontal

¹ Third Roll of Accounts of Executors of Queen Eleanor 21, 22 regal years of Edward I. A.D. 1293-4.

hinge-straps branching off on each side into ornamental scrolls of foliage, and a vertical strap at the pointed top of the door, also branching off into scrolls of foliage, thus completely covering the whole surface. A ring handle is attached to the middle hinge-strap. This door has been illustrated in the *Architectural Association Sketch-book*, vol. x., pl. 21. There are other doors with similar Early English ironwork at Merton College, Oxford, and St. Mary's, Norwich (see *The Builder* for May 11th, 1889, and *The Building News* for December 30th, 1870). The same kind of ironwork is also to be seen on the cope-chest in York Minster.

J. ROMILLY ALLEN.

THE STONE OF ST. PATRICK AT LIMERICK.

DURING one of many pleasant rambles in the neighbourhood of that magnificent but much neglected waterway—the Lower Shannon—we chanced to visit the charming village of St. Patrick's Well, which nestles midst finely wooded pasture lands, adjacent to the Dane-established city of Limerick, and passing down its only street our attention was soon drawn to the curious figure carving, now illustrated, of Ireland's leading patron saint, which certainly seems worthy of careful antiquarian research and study. Paradoxical as it may seem to many, the great teacher of Christianity in Ireland, St. Patrick, was born (about A.D. 387) in the vicinity of Dumbarton by the river Clyde, being, as he says himself, of Romano-British parentage, whereas St. Columba, of Iona and Argyleshire fame, belonged to a well-known Irish family, and hailed from Garton in the Emerald Isle.

The rough-hewn stone which forms the subject of our note was found to measure 2 ft. square, and is now carefully built into an ordinary wall surrounding the roadside well with its modern inartistic pump, near the barracks of the Royal Irish Constabulary, while beneath the slab may be read in comparatively modern incised letters the following inscription: "Erected by Thos. McNamara and S. Breay," although the stress of winter's storm and hand of Time—those great obliterators of all things human—have far proceeded with their devastating work.

Even to the most casual observer the carving of the Saint must appear far more ancient than the lettering of this very brief record, but it is almost certain that Messrs. Breay and McNamara found the monument lying prostrate, and with commendable care and thoughtfulness for future generations placed it in a more secure and vertical position, this view being certainly upheld by Samuel Lewis, in his *Topographical Dictionary of Ireland* (1837), who, when speaking of the veneration paid by the peasantry to this well, informs us "that recently

a figure of the tutelar Saint rudely carved in stone has been placed over it."

Feeling the importance of our unexpected "find," we ventured to address a query to that able and well-known authority on Irish antiquities, Professor P. W. Joyce, who, besides being the author of many interesting and instructive works upon such subjects, is one of the Commissioners for the Publication of Erin's Ancient Laws. This gentleman at once showed keen interest in the matter, and most courteously replied as follows:—



The Stone of St. Patrick at Limerick.

"I hope you will not lose sight of this very interesting old stone, and that it will be recorded and illustrated. You have discovered a real relic of the past, unknown before, which nowadays does not fall in the way of many. It is pleasant to me to find a Scotch neighbour so interested in our antiquities."

On inquiry locally we found that there was a tradition that the stone had been broken by Cromwell's troops, who are alleged to have fired at it, but the writer was unable to trace any mark along the fracture such as a bullet would make, and considerable allowance

must also be made for the general tendency in Ireland to attribute all such iconoclasm to this hated and powerful reformer.

Personally, we are inclined to place the date of the breakage in a very much earlier period, namely, A.D. 845, when, according to Mr. Thomas Olden (a recent writer on Church history), Turgesius, or Thorkil, a Scandinavian rover, endeavoured to establish a Danish kingdom and assume "the sovereignty of all foreigners in Ireland," although in the year mentioned death appears to have put an end to his bold attempt. With this object in view he had successfully attacked Clonmacnois and all the churches along the banks of Loch Derg, likewise assuming the Coibhship (or supreme judgeship) of Armagh, when the rightful official, Forannan, fled with the title-deeds, and doubtless other valuables, to Cluin Comada, which is now known as St. Patrick's Well. But, says the same authority, quoting from an ancient record, his escape from the pursuers was only of a transitory character, for his hiding-place was soon discovered by the Danes of Limerick, and "the shrine of St. Patrick was broken by them."

Can it be possible that this undoubtedly curious and crude work of art formed some part of that bygone and long-forgotten shrine? Or that this figure was carved by some early followers of Christ, to commemorate the energetic labours of this ardent and untiring missionary?

The figure, without doubt, shows signs of very great antiquity. Look, for example, at the thick, bell-bottomed gown of ministration, with its central clasp, which very closely resembles the dress of St. Columba's clergy, the Culdees, as they are depicted on the abacus of a column at Dunkeld Abbey in Scotland, which many eminent authorities consider the oldest of its kind in Great Britain.

In St. Patrick's right hand also we observe the Coi'gerach, or Staff of Order, with three different crosses on its head instead of the usual crozier hook, which may perhaps symbolically indicate the Trinitarian Belief, while in the left hand is to be seen an open volume of the sacred law.

Then on the Saint's head is a mitre of truly antiquated shape, and worn reversely to the custom of ecclesiastics of the present day. Beneath his out-turned feet may be espied the crushed and wreathing enemy of mankind in serpent form, with twisted tail and head depressed.

Let the exact age of this small monument be what it may, we think that no one will deny that it is at least quaint and instructive, and let us hope that these lines will induce the Royal Society of Antiquarians in Ireland, or some rich lover of the past, to come forward and assist the writer (whose power is limited) to more effectually protect and preserve what is left of it, this being of course

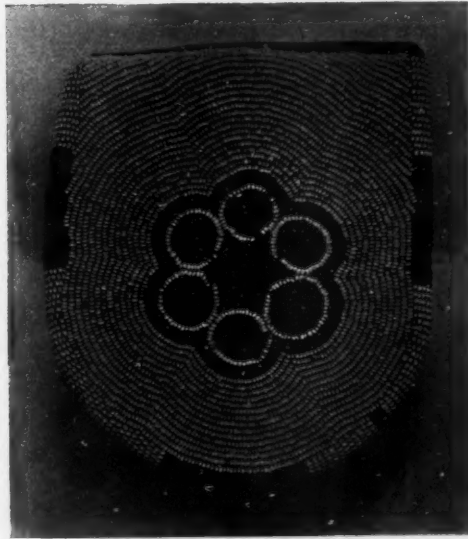
done with the patriotic assistance of the people of St. Patrick's Well, to whom this representation of the famous teacher naturally and justly belongs.

Let us remember that even the wealth of Sheba cannot replace the work of hands long still, or countless diamonds from the distant mine buy back one page of long-forgotten history, which was perchance recorded on many a shattered and neglected stone.

ALEXANDER MACDOUGALL, A.M.I.C.E.

NORTH AMERICAN INDIAN BEAD-WORK PURSE.

OUR American visitors are credited with taking away many quaint and curious objects which we would be glad to keep on this side of the water, but at times in return they bring us something fresh both in form and in ideas. This is the case with Mrs. Frank Chamberlain, of Montana, a lady who is remarkably expert with that peculiar production of the New



North American Indian Bead-work Purse.

World, the lasso, and who is reckoned by other experts to be the most accomplished lady performer in her own particular line in the world. One would hardly expect a lady, who is entertaining crowds of sight-seers in the largest halls in the country to be also able to interest the learned ethnographical professor who wants to gather up the meaning

that the Red Indian and other primitive people put in their artistic productions. Dr. Alfred C. Haddon, in his deeply-interesting book, *Evolution in Art*, has pointed out that the decorative designs of savages generally have a meaning, but that this cannot be elucidated in the study by guessing or even by comparing the designs with natural forms such as the savage may be supposed to be familiar with and likely to imitate. The people themselves, he urges, must be interrogated. Mrs. Chamberlain, from her knowledge of the Red Indian, is able to enlighten the scientific inquirer on one point. Our illustration represents a purse belonging to the lady and obtained by her from a squaw of the Umitalla tribe in Idaho. The purse has been handed down for several generations and the meaning along with it. It is decorated with coloured beads so finely made that the smallest needle in use among civilised people is too big to go through the holes, and yet each bead is separately sewn on. The thing most interesting is the meaning of the design. The centre, as may be seen in the photograph, is a six-pointed star. This star is in reddish purple beads and it represents the head chief of the tribe. Then there are six circles, three of red and three of blue beads, which stand for three high and three sub-chiefs. Surrounding this circle of six chiefs are numerous circles of blue beads representing the individual members, the great mass of the tribe. Lastly, on the margin, the three dark patches are the *teepees* or lodges of the chiefs. To those not acquainted with primitive modes of thought and expression the explanation now given may appear far-fetched, but collectors and students of savage and prehistoric art will be glad to have facts of this kind put on record. They point out the proper method to be adopted, and they may help to solve the mystery still shrouding the origin and meaning of some ancient designs such as the so-called "cup and ring" markings on rocks discovered in Yorkshire and elsewhere.

S. G. FENTON.

SCHOOL PASSES.

THE use of wooden clubs or passes in schools, as permits to go outside during school hours, no longer survives in England, where it was once general. In *Early English Meals and Manners* (1868), by Dr. F. J. Furnivall, p. lxii. of the Forewords, is the following quotation from Brinsley's *The Grammar Schoole*, giving reasons why brief intervals in school-work at nine and three o'clock are desirable:—"2. By this means also the Schollars may be kept ever in their places, and hard to their labours without that running out to the Campo (as the[y] tearme it) at school times, and the manifold disorders thereof; as watching and striving for the clubbe, and loytering then in the fields; some hindred that they cannot go forth at all." In the footnote the "clubbe" is

explained as perhaps referring to the key of the "Campo," or (as seems much more likely) to a club, the holder of which had a right to go out. Dr. Furnivall kindly informs me that his housekeeper of fifty remembers the use of a tablet with a string attached, for this purpose, in her school days.

It is accordingly not uninteresting to find the use of a wooden pass



Two Passes from Ceylon Schools.

(From a Photograph by E. M. C.)

surviving in Ceylon, where it is doubtless of European origin. The pass is kept on the master's desk, and the scholar allowed to take it if thought desirable; which seems to obviate some of the objections raised by Brinsley. Two passes are shown in the illustration; the smaller was in use at Talatuoya, near Kandy, in a vernacular school in 1904; its two sides are alike. The other pass has the letters P A (for PASS) cut on the reverse side.

A. K. COOMARASWARRY.

FIJIAN CLUB WITH TALLY.

THE illustration represents a hard wooden club from Fiji, now in the Bristol Museum and Art Gallery; it was presented by Mr. W. G. T. Ayre in 1893. The head of the club is decorated with pieces of human bone, inlaid, done in order to indicate the number of victims killed by the owner, according to information given by Mr. Ayre.

Here we have another instance of a tally used by a so-called savage.

The club is 3 ft. 3 ins. long. There are at present seventeen



Fijian Club with Tally.

pieces of bone still remaining inlaid on the club, and fourteen cavities, where evidently other pieces of bone had been inserted, but since had come out, and thus lost; so that, in all, the murderous owner had killed thirty-one men. This is the third instance of the kind which has come under my notice—where a tally has been put on a weapon. The first was on a gun from Benin, West Africa, which contained several brass-headed nails in the butt; the second was on a gun from a Thompson River Indian, which had human teeth inserted in the butt end (see *The Reliquary*, vol. xi., No. 2, p. 133).

RICHARD QUICK.

Notices of New Publications.

"ILLUSTRATED NOTES ON MANKS ANTIQUITIES," by P. M. C. KERMODE and W. A. HERDMAN (name of publisher not given) is a useful little handbook which will be found indispensable to visitors to the Isle of Man of an antiquarian turn of mind. The authors are fully justified in devoting a considerable amount of space to what is certainly the most important prehistoric monument on the island, namely, the stone circle on Meayll Hill. The plan of this monument is probably unique, consisting of six T-shaped cists arranged in a circle. The authors have thought it necessary to invent the term "tritaph" to describe the cists. If this sort of thing is not promptly suppressed the jargon of archæology will become as unintelligible to civilised man as the jargon of the hyperborean barbarians who play golf. The word "eohistoric" used in the preface is another diabolical invention. After this we shall not be surprised to hear the twentieth century called the "wot-ho-historic" period. But to resume—the Meayll circle has had the good fortune to have been scientifically explored in 1893. The cists yielded fragments of at least twenty-six distinct urns together with several flint implements, and from the nature of the "finds" it would appear that the sepulchral remains belong to the late Stone Age or the beginning of the Bronze Age. The amount of true Bronze Age pottery of the recognised type which has been found in the Isle of Man is not great, and the cinerary urns are mostly in a fragmentary state. The small bowl-shaped urn from Cronk Aust is, however, a little gem, and resembles many of the urns found in Ireland both in shape and the style of its decoration with horizontal mouldings and recessed panels. No burials of the Late-Celtic period or of the Viking Age have yet been discovered in the island, although they may very probably exist and may reward some future explorer. The inscribed stones and sculptured crosses of the Christian period are described in as much detail as the size of the book allows, several of the more important pieces being illustrated. We must be content with what the authors have given us and await with patience the appearance of Mr. P. M. C. Kermode's *magnum opus* on the subject, which we are glad to hear is almost ready for press.

"CATALOGUE OF THE MANX MUSEUM OF ANTIQUITIES AT CASTLE RUSHEN," by P. M. C. KERMODE (Douglas-Brown & Sons), will be of great assistance to those who visit the collection, and comes as a useful supplement to the book by Messrs. Kermode and Herdman noticed in the preceding review. The collection is not so large as it might be, but its scientific value is greater than the contents of many larger museums which are not so well arranged or so carefully catalogued. It is earnestly to be hoped that all the antiquities now in private hands will eventually find their way to a safe haven of rest in the Castle Rushen Museum. We take this opportunity of calling attention to the extremely valuable series of casts of the inscribed stones and sculptured crosses in the museum made for Mr. Kermode by Mr. T. H. Royston. By the way, why does Mr. Kermode not adhere either to the spelling "Manks" or "Manx" instead of using both?

"OLD SERVICE-BOOKS OF THE ENGLISH CHURCH," by CHRISTOPHER WORDSWORTH and HENRY LITTLEHALES (Methuen & Co.).—The series of *The Antiquary's Books* have been planned by Messrs. Methuen and Co. to cater for many-sided interests; and *The Old Service-Books of the English Church* provide a feast of varied courses for the somewhat fastidious palate of the antiquarian liturgiologist. The opportunity does not present itself to all men to handle the precious tomes of different technical nomenclature, which, having survived various vicissitudes in the past, are now carefully treasured in certain public or private collections. It is something of a boon, then, for the less favoured to be able to study them and their characteristics, if only at second hand, in Messrs. Wordsworth and Littlehales' descriptive pages, enriched as they are by reproductions of representative texts and illuminations. The authors are to be congratulated on having compiled a readable volume which, on the whole, gives succinctly enough a fairly clear and interesting account of many books whose names might perhaps be a puzzle to the uninitiated inquirer. But after a study of these pages the mysteries of grayles, prymers, antiphonars, portesses and the like, will stand unveiled and "easy to be understood" of the people. While, however, according this volume a hearty welcome, a word of warning may not be out of place as regards its limitations. The region of liturgy, at any time, affords pitfalls and traps for the unwary; the subject is a contentious one, wherein experts are not always in all points in agreement. Little wonder, then, is it, if those not "to the manner born" occasionally trip in their wanderings over tangled and obscure paths; and the point of view wherefrom the landscape has been surveyed has, moreover, to be taken into consideration, if a true and right understanding of the subject as a whole is to be arrived at.

The general tendency of this volume is to represent the Book of Common Prayer as the modern descendant and equivalent of a whole host of mediæval Service-Books. It is true that the Old and New Testaments constitute the foundations of both; but here the connection surely ends, for the Book of Common Prayer is modelled on Lutheran forms, reflecting the bent of its compiler, Cranmer's, theological leanings. Again, it is false reasoning to argue back from later developments to explain the origins of services. On p. 71 we are informed that "the title '*portos*' implies that the recitation of the hours of prayer partook (if we may so say) of a *nomadic* character, while the eucharistic service had its local centre, being restricted to the *mensa*, or consecrated Table of the Lord." Now, the "*portos*" is not a primitive form of Office-Book, but is merely an evolution dictated by convenience. The Divine Office in its origin as the official prayer of the Church was performed in common and in public. It was no more *nomadic* than was the eucharistic service. Only in process of time was the obligation to its performance even in private out of choir imposed on the individual cleric by statute; whereupon convenience demanded and invented a more portable form of the Office-Book than that provided for use in choir. The "*portos*," therefore, does not contrast a *nomadic* with a *static* form of worship. As it is long subsequent, in point of time, to the Breviary and the Divine Office in choir, the argument deduced from it by the authors breaks down utterly.

Slightly local differences, caused by the local cult of local saints, do not constitute "Uses." This volume seems to convey the impression that there were many more "Uses" in England than actually existed. Thus, every church served by monks of the Benedictine Order followed a similar "Use"—that legislated for by St. Benedict; but a Durham Breviary might possibly differ in some respects from one drawn up at Ely or Glastonbury, or St. Albans or Westminster, not in the disposition of its parts, but in its Calendar.

It does not appear to have occurred to the authors that the *Blessing of Salt and Water*, described on p. 215, is identical with the *Ordo ad faciendam Aquam Benedictam* (the Form for blessing Holy Water) of ancient and modern Roman missals and rituals; but they seem to class the blessings of these two elements with that of other articles, such as "bread, flesh, cheese, butter, a ship, eggs," &c., as referred to on p. 216. These and such like details, trivial though they may appear, show that while the authors have gathered together much that is informing and curious, there is lacking to them a *something* which familiar acquaintance and use alone can supply. They have treated the whole subject archæologically, not as if there were any living interest in it; as if a chapter had been closed. Little,

if any, use has been made of modern Roman Service-Books for purposes of comparison with their ancient congeners. Had this been done, the connection of modern Missal and Breviary with the books under discussion would have been patent. The attempt to link the Book of Common Prayer with the old English Service-Books is neither happy nor successful.

Putting aside such strictures, however, it may truly be said that, to the generality of students into whose hands this volume may find its way, it cannot but prove both helpful and instructive within these limits.

"A HISTORY OF SURREY" (Popular County Histories), by H. E. MALDEN. Cheap Edition. (Elliot Stock.)—A cheap edition of Mr. Malden's well-known history of Surrey deserves, we think, a welcome. How subscribers to the original and more expensive edition of the book will regard this issue is, however, a matter upon which we do not venture to give an opinion. We note that the title-page of the present book, marked "Cheap Edition," and dated "1905," has been inserted by means of paste or gum—at any rate this is so in the copy which the publishers have obligingly sent for review. We hope the title-page is not the only new feature of this "Cheap Edition."

Generally speaking, we are not in sympathy with cheap editions of this class of book. The very term suggests that the earlier was a dear book, and from what we know of Mr. Malden's work we think that the modest 6s. or 7s. 6d. at which this volume was first sold to the public was a very fair price.

Mr. Malden knows a great deal about Surrey, and is able to tell his story in simple and intelligible language. His chapters on "The Domesday Survey of Surrey," "The Castles and the Barons' Wars," and "The Feudal Tenures," are particularly good. When Mr. Malden gets outside his special field, however, he is curiously and uncommonly feeble. Here is a specimen: "On the chalk formation in Surrey are both round and long barrows, in no great numbers, except near Addington, where twenty-five formerly existed near each other, but their contents have proved, as a rule, of little interest."

It seems unfortunate, to say the least, that Mr. Malden should have merely specified examples of barrows which have so long been destroyed, and which at this length of time cannot be definitely referred to either the Neolithic Age, Bronze Age, or Anglo-Saxon period. Mr. Malden refers also to long barrows in Surrey. If he really knows of any, we think he should have given his readers some information as to where they are; if he does not, it would be better, we think, not to suggest that he does.

In spite of its shortcomings, we consider this a readable, and,

generally speaking, reliable handbook to Surrey; but it badly wants a map and a full and accurate index.

"NEOLITHIC DEW-PONDS AND CATTLE-WAYS," by ARTHUR JOHN HUBBARD, M.D., and GEORGE HUBBARD, F.S.A., F.R.I.B.A. (Longmans, Green & Co.).—The subject of this little book is one of the greatest interest to antiquaries just at present, especially as it is intimately related to the larger question of the earthworks of the South Downs. As to the book itself, however, it is open to doubt whether the authors are quite sufficiently equipped for the work they have undertaken. "In dealing with the subject of Prehistoric Man, it is impossible to speak definitely, owing to the absence of all historic records." This, the opening sentence of the preface, suggests the doubt just mentioned, and all through the little book we find similar evidences of vagueness of ideas mixed up with hypothetical remarks. Thus, it is advanced in the preface, "he (prehistoric man) had probably not discovered the art of building." Now, this is obviously inconsistent with the matter of the book, in which we find several references to dwellings, and, indeed, on p. 11 a photograph showing what is said to be "the site of a guard-house" at Cissbury. Moreover, there is overwhelming evidence that the Neolithic people did construct dwellings. The ground-plans and, in a lesser degree, the elevations have been clearly made out, and we are surprised to learn that an architect, who is also an antiquary, is ignorant of them.

The ease with which the authors have made up their minds as to the purpose of certain earthworks on the South Downs, and the candour and freshness with which they place their conclusions before the reader, are equally charming. They have succeeded, where possibly greater men have failed, in producing a very readable little book on a subject that can hardly be considered attractive to the general public. They have illustrated the letterpress with twenty-five excellent photographs, into which are introduced, almost invariably, two gentlemen in walking attire. These we suppose are the joint authors, and they are useful as affording some kind of scale by which the views may be measured.

But, readable and attractive as the book unquestionably is, it is doubtful whether it will enhance the archæological reputation of the authors. It fails at most if not all the points where the archæological reader expects, and has a right to expect, proof. Unfortunately, too, the authors seem to have embarked upon their investigations with the fixed idea that the earthworks of the South Downs are of the Neolithic period. They seem to have forgotten the Bronze Age, and the succeeding centuries during which the downlands have continued to be a great pasturage for sheep.

At the same time it is certain that the appearance of this little book will stimulate further researches into a very promising field, and for this reason, if for no other, it deserves encouragement and commendation.

News Items and Comments.

MR. E. ALFRED JONES is at present engaged in preparing for publication by Messrs. Bemrose & Sons Ltd. a volume on *Old English Gold Plate*, with numerous illustrations of all the existing specimens in the possession of His Majesty the King, the Dukes of Devonshire, Norfolk, Portland, Newcastle, Rutland, and other noblemen, and the Colleges of Oxford and Cambridge; he is also writing for the same publishers volumes on *The Church Plate of the Diocese of Bangor* and *The Church Plate of the Isle of Man*.



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